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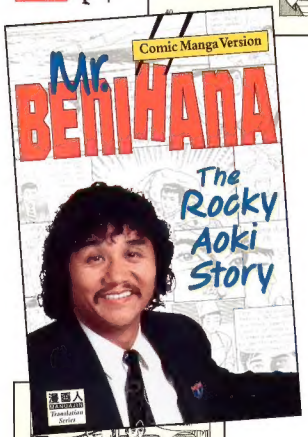

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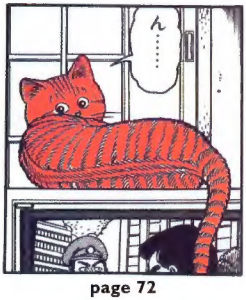

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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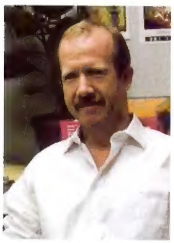
PUBLISHER'S NOTE

If you like Japanese movies, be sure to check out the catalog section in the back of this issue. We've added a couple of pages of what we consider to be the classics of Japanese cinema—from Kurosawa's *Seven Samurai* to *Tampopo*, and even *Astroboy*. (Readers in Japan may be wondering "What catalog section?" Because of problems with postage, shipping, and other logistic considerations, the catalog is included in every other issue of the US edition only.)



The roots of our catalog can be traced back to issue No. 6, when we offered Kenkyusha's *Furigana English-Japanese Dictionary* "as a service to our readers who don't live near a bookstore." In the following issue, we added sample copies of *Nihongo Journal* to the lineup, and from there the catalog gradually expanded until it reached its current scope.

The movie pages in this issue's catalog are a harbinger of *The Mangajin Japanese Resource Guide*, a separate catalog due to come out this fall. It will contain a variety of books, videos, software, and general neat stuff. If there are items you would like to see included, please let us know.

Readers have told us that along with the Book Review, Computer Corner, and advertisements, our catalog is a valuable source of information about Japan-related products. The new *Resource Guide* will mark another great step forward.

Vaughan P. Simmons

Coming Up in Issue No. 58

Japan's Generation X: Are the *shinjinrui* ("new humans") and Generation X the same? Are attitudes toward work really changing? Bill Marsh reports.

Car slogans: Do American auto makers in Japan have any slogans comparable to "I love what you do for me, Toyota" or "Mazda, passion for the road"?

Manga

- *Kekkon Shiyō Yo*: Customers and employees in a Tokyo wedding hall provide a peek at changing roles and attitudes among men and women.
- *Crayon Shinchan*: He's your worst nightmare when you're waiting for a date!
- *Pocket Story*: A lyrical story about a girl, her father, and her new shoes.
- *Salaryman Senka*: The generation gap at work, presented graphically.

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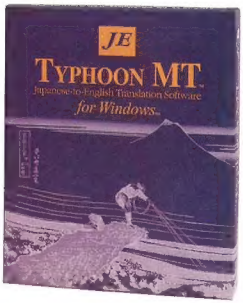

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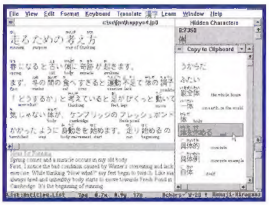

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LETTERS

Letters to the Editor

Mangajin *welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065 (Editor@Mangajin.com).*
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Quake observations

I read your recent cover story "Living with Earthquakes" [*Mangajin* No. 55] with great interest. I visited Kobe myself last summer and live 30 minutes from the epicenter of the Northridge Quake. I am an architect and teach structures and materials of construction at Woodbury University.

I think the author of the article was successful in writing a thoughtful and authentic story. I was especially touched by the specific examples from individual people's lives. I do, however, believe that the article was flawed.

Firstly, the author attributes the "short-lived" public interest in earthquakes in Japan to various sorts of cultural causes—from Buddhism to fatalism. Short memory of seismic force is not unique to the Japanese. It is a human trait. The survivors of the Northridge Quake in California, and indeed the citizens of the Los Angeles region, exhibit exactly the same amnesia 2½ years after our quake.

I think you will find that flood victims from last year rebuilt many houses in exactly the same place after the flood, and hurricanes destroy the same houses on the shore of North Carolina each time they hit. It is not fatalism, or stupidity, either. It is rather, I believe, some measure of life experience that enormous tragic moments are perhaps beyond preparation in the normal daily management of life. Terrifying moments occupy another part of the brain than do those casual sane moments that add up grain by grain to be the hourglass of our lives, in Japan or anywhere else.

That said, I hasten to add that any culture as precise and disciplined as that of Japan cannot ignore the frequency of life-threatening natural disasters. Being on the edge of the present moment is essential to any artistic endeavor, from the tea ceremony to brush painting. Every Japanese person is trained in such artistic tasks. Dwelling in the moment is preparation for great delight as well as disaster. Certainly this type of life presence leaves the Japanese mind better equipped during an earthquake than ours does.

Secondly, the deaths of the 6,000 people in Kobe were overwhelmingly a result of fire, not "collapsing roofs," as the article says. The old wood houses did collapse under the load of their tile roofs. What killed the people, however, were the fires that ensued, caused by broken gas mains and insufficient access to the fires—caused by insufficient numbers of fire professionals, lack of water, and lack of access by fire trucks through the narrow old streets.

Fire protection in the US and Japan are philosophically quite different. In the US we spend lots of money on egress and less on fire suppression. When there is a fire in the US, there is often great physical loss, but small loss of life. In Japan, the situation is quite different: the emphasis is on keeping the fire from happening in the first place. There are fewer fires in Japan, but more loss of life.

RICHARD D. RUSH
Glendale, CA

Correction

A Zen Romance, reviewed in *Mangajin* No. 55, was published by Kodansha International, not by Kodansha America.

Websites of the moment

Necessary numbers:

- The current (more or less) yen exchange rate against most foreign currencies:
  http://www.dna.lth.se/cgi-bin/kurt/rates?JPY
- The time now in Japan:
  http://www.nca5.ad.jp/cgi-bin/date

BLOOPERS

Carpenter cuisine

In our neighborhood in Kanazawa, an American lady hired a carpenter (*daiku*) to make some general repairs around her house. After a time she wished to point out to him still another repair job in addition to those she had assigned him. Unable to remember his name, she sought to call him by his craft, shouting "*Daikon! Daikon!*" which actually means "Radish! Radish!" Before long, residents of the neighborhood gathered to watch and listen to an apparently deranged woman shouting for a radish.

ROBERT H. SYKES
West Liberty, WV

Hamburger help

Recently a co-worker, who has just moved here from Japan, had me check the English translation of a recipe she had gotten in a Japanese newspaper. I tried very hard not to laugh when I read the following directions: "Cut hamburg into 4 and roll on floor. Cook in fried pan until brown." I think she means hamburgers, and roll in flour. Burgers anyone???

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Welcome to the Stone Bridge Press (SBP) ad. I'm Don Best, your guest columnist. Hopefully my name is familiar to some of you. I wrote ***Make a Mil-Yen: Teaching English in Japan***. I won't bore you with stories of my adventures in Japan (but if you're interested, read my monthly column on the World Wide Web at **http://www.stonebridge.com**). Instead I write as the newest addition to the SBP sales department. • Usually our publisher, Peter Goodman, writes a few words here, but Peter has had a hectic few months and wanted to take some time off to catch a movie and reacquaint himself with his family. The reason Peter has been so busy is that SBP has published some incredible books this year. If you have been reading Peter's previous columns you know about ***Naked*** (a provocative collection of poems), ***Hojoki: Visions of a Torn World*** (a mix of Buddhism and social commentary), ***Basho's Narrow Road*** (the ancient haiku master's travel diary that should be required reading in every Asian studies curriculum), and ***Milky Way Railroad*** (a classic modern fable). • Our latest offering is ***Dreamland Japan: Writings on Modern Manga***, by the acknowledged expert on manga (and *Mangajin* contributor), Frederik L. Schodt. *Dreamland Japan* is 360 pages of informative, educational, and entertaining writing on Japan's most prolific medium—a must read for *otaku* and any student of Japan (I hate it when people say a "must read," but it's true in this case). This sequel to Fred's classic *Manga! Manga!* took a lot of work by Fred and the SPB editorial and production departments. It was worth it. The reviews have been outstanding.

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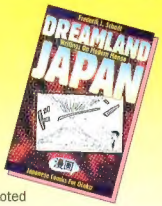

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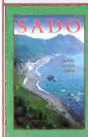

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時間でござる
Jikan de Gozaru
The Time Monkey

B-AI, Inc., an affiliate of toy-making giant Bandai, rated a mention in the Brand News column of *Mangajin* No. 47 for their *Shabettarāzu* line of talking scissors, staplers, and tape dispensers. Now they have done it again with a monkey who tells the time—but only if he's in the mood.

As you might expect, the name *Jikan de Gozaru* involves a play on words. *Jikan* means "time," and *de gozaru* is the plain/dictionary form of *de gozaimasu*, a very polite equivalent of *desu* ("is"), so the name literally means "It's time." To appreciate the humor of this name, you also need to know that *de gozaru* (unlike *de gozaimasu*) is no longer used in contemporary speech; it's associated more with the speech of 16th-century samurai. So right off the bat, the combination of this cute monkey figure and the samurai-speak verb form provokes a giggle. When you see the name written, however, you realize there is even more here than meets the ear.

One clue is that the *-zaru* in *gozaru* is written in katakana—in this case simply to make it stand out from the rest of the word. *Saru* is the word for "monkey," but in combinations, the *s* sound changes to *z*, i.e., *saru* becomes *zaru*. The *go-* in *gozaru* sounds like an honorific prefix (as in *gohan* or *goshujin*), so *gozaru* sounds like "honorable monkey" (although with *saru*, the honorific prefix *o-* is the one actually used).

To make this monkey tell you the time, simply shake him. In a monkey-like voice, he might announce:

Gozen hachi-ji jugofun de gozaru.
"It's eight-fifteen AM."

Then again, he might not. This monkey has an attitude—he's programmed to make whimsical non-time-related remarks about 20 percent of the time. These include lines like:

Nemui de gozaru.
"I'm sleepy."

Jishin de gozaru.
"It's an earthquake."

Itai de gozaru.
"That hurts."

Tokei de gozaru.
"I'm a clock."

If you really need to know the time, just shake him again. He is programmed not to make whimsical remarks two times in a row.

This monkey also comes with a time-announce function, as well as an alarm and snooze button. With the snooze button you get various messages such as:

Jikan de gozaru. Jikan de gozaru. Gozen shichiji gojūgofun de gozaru. Okureru de gozaru. Okureru de gozaru. Gozen shichiji gojūgofun de gozaru.
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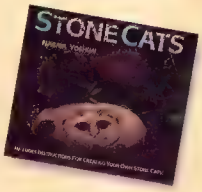

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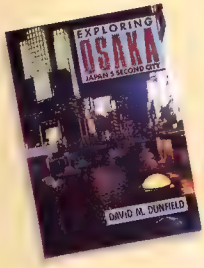

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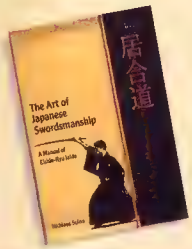

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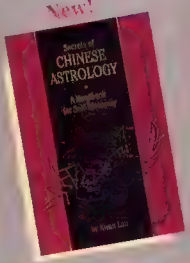

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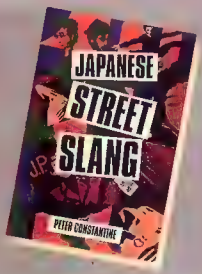

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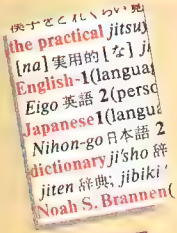

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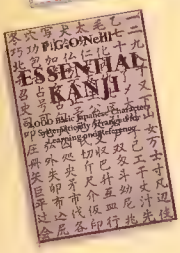

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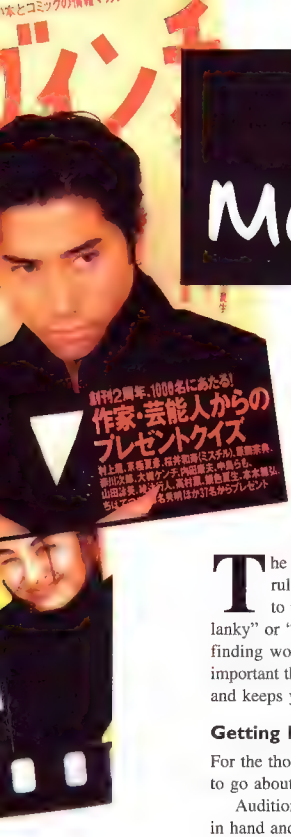
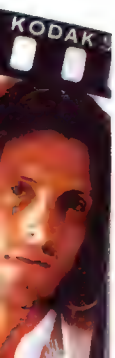




The Face of Modeling in Japan

What does it take to make it as a model in Japan? As an editor for a Japanese monthly magazine, John Storey auditions both professional and amateur models and sees what's happening, who's hot, and who's not.

by John Storey

The face of Japanese modeling, much like the fashion world itself, is ephemeral. There are few strict rules about what constitutes beauty, for Japanese as well as for *gaijin* (外人, "foreigners"). It is open to interpretation and whim, especially on the part of the client in question. Trends such as "tall and lanky" or "cute with crooked teeth" come and go, leaving behind a few serious contenders who continue finding work because they fit a certain enduring type. Most industry insiders, however, agree that more important than having a pretty face, a perfect smile, or long legs is "character." That's what gets you the jobs and keeps you working.

Getting Discovered

For the thousands of boys and girls who dream of becoming top models in Japan, there are only two ways to go about it: the bad way—an audition—and the good way—being scouted.

Auditions are when a potential model gathers up enough courage to call on a given agency with photos in hand and ask (in some cases beg) to become part of their team. While it is not unheard of for someone to audition and eventually make it big, it is rare. The audition is also, unfortunately, often a ploy used by shady agencies to generate revenue. They may advertise and play on the hopes of the young and naive, promising them fame and fortune. "But before that, we will need to have photos taken of you, and then there are walking lessons, posing lessons, and . . ." These are necessary and justifiable expenses, assuming that jobs eventually follow. Alas, that is not always the story.

Being scouted, on the other hand, usually guarantees fair treatment and a chance at success with an agency. At last count there were over 2,000 agencies in Tokyo alone, many of them specializing in men, women, or foreigners. There are countless stories of meeting agents by chance. One male model, Takizawa Tsuyoshi, was hired on the spot even though he had dropped by to apply for a managerial position at the agency. And while stylists and makeup artists will often refer people they meet, most scouting still takes place at random on the streets.

"I was approached while walking in Yokohama," says Lorraine Reinbold, the doe-eyed daughter of a European father and a Japanese mother. "I had been scouted before but always refused, since I attended a Catholic girls' school and we were forbidden to model." This time, at the ripe age of 17, she agreed and started work the very day after graduation. Her first job was prestigious: a nationwide campaign for Kanebō cosmetics.

Naomi Grace had a similar experience at 13. "I was playing tetherball on the school playground, and this man came up and asked me if I wanted to be a model," she recalls. "My Dad said 'absolutely no,' that

• ephemeral = はかない *hakanai* • whim = 気まぐれ *kimagure* • be scouted = スカウトされる *sukauto sareru*

'modeling was a dirty world.'" Her American father finally relented under the conditions that Naomi work only on weekends or after school and was always accompanied by her Japanese mother.

For those not quite as lucky as Lorraine and Naomi, there are other ways to get noticed. The easiest is to enter one of numerous contests around the country, star-search events designed to throw fresh faces into the limelight. One of the most popular is the *Junon* "Superboy" contest, sponsored by a young women's general interest magazine. The first selection is taken from open entries, usually somewhere around 1,200, and is whittled down to 30. Readers then vote for their favorites. The top 12 make it to the finals, where they are judged on talent, looks, and personality, with the winner going on to commercial success.

Asayama Yasuyuki, a cute and cuddly Osaka native, entered the Superboy contest in 1990 at the age of 22. Although he didn't win—"I was probably too old by then," he says—he did make the finals and was spotted by a talent agency. He went on to make several commercials and is now pursuing his dream of acting. "For me, modeling was a way into the business, a place to start," he says. You may even recognize his face: he has been in several *yakuza* gangster movies and was one of the policemen in the 1989 American film *Black Rain*.

The composite card: The first order of business after signing with a modeling agency.

Working the System

After signing on with an agency, the humdrum routine of modeling life begins. The first order of business is to have professional photos taken for a composite card, on which two or three portraits are printed, along with the model's measurements, the agency's name, and contact numbers. (One of Lorraine's is shown above.) These cards are sent around to various magazines and ad agencies to have on hand when making initial selections for jobs. In most cases it is the model who pays for the cards, which can run upwards of ¥100,000.

Next come "casting auditions," also known as castings, for which models are not paid. Typically, an art director or magazine director will shuffle through a stack of composite cards and choose a handful of candidates for a specific job. After checking the models' schedules, an audition is held if there are two or more open for bookings.

Contestants in the *Junon* Superboy competition of 1990 (Asayama Yasuyuki is model #1).

Gaijin model reveals all

"IS IT TRUE THAT ANYONE can model in Japan?" This is one of the dreaded questions I often get about Japan. My pat answer is a simple, "Well, I did."

The first time I stepped into the spotlight was as a "campaign boy" for a new cigarette that Japan Tobacco was test marketing. I didn't smoke, but that didn't bother the client, since I had that "New York look" they were after. Never mind the fact that I have (or did have) red hair and freckles and come from Texas.

From there I gave modeling a part-time but not-so-serious shot. It was quick and easy money—up to ¥60,000 a day for relatively effortless work that could usually be scheduled around my classes at university. I did a handful of television commercials for sake, pachinko parlors, and even for a wedding hall, perched in the middle of a rice paddy (to my profound chagrin, this one still continues to air and will, I'm sure, come to haunt me one day). I also did a few print ads and even one runway fashion show, where I stepped on the bride's train and cut short what would never have been a brilliant career anyway.

Fortunately I never deluded myself about being a model. At that time I was living in Fukuoka and realized that my amateur status and looks wouldn't cut it in the real world of Tokyo. I was merely one of a legion of gaijin faces that happened to be in the right place at the right time.

• whittle down = 削る *kezuru* / 減らす *herasu* • cute and cuddly = キュートでかわいい *kyuto de kawaii* • humdrum = 単調な *tanchō na* / 退屈な *taikutsu na* • freckles = そばかす *sobakasu* • perched = ～に位置する *ni ichi suru* • to one's chagrin = くやしいことに *kuyashii koto ni* / 残念なことに *zannen na koto ni* • delude oneself = 思い違いする *omoichigai suru* / 幻想を抱く *gensō o idaku*

The Money Machine

Money is not up for discussion at the established agencies. There is a flat tax of ten percent and an administrative margin of 20 percent deducted by the agency from the models' earnings. Some agencies, however, have been known to take advantage of their recruits.

"When I first started out, I thought I was doing really well," explains Lorraine. "I was taking home ¥300,000 to ¥400,000 a month and was still in college. Then I showed my pay slip to a friend and she said the agency was gypping me, that I should have been getting over a million." Needless to say, Lorraine switched agencies and is now with Office Okazaki, one of the most prestigious for women in Japan.

Exactly how much money a Japanese model can earn depends upon what kind of work he or she undertakes. Many of the "new faces" are high school or university students, so cash is not the driving factor. They are more interested in getting work, especially editorial, so that they can add tear sheets from magazines to upgrade their portfolio, or "book" in industry jargon.

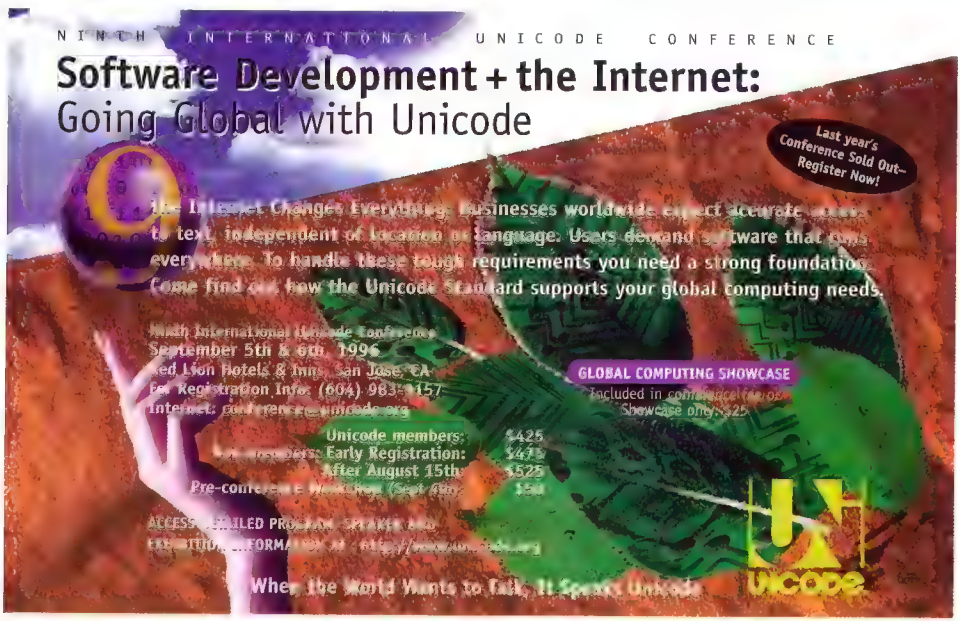
Elite model Tanabe Ayumi is the closest thing Japan has to home-grown supermodel.

Editorial work—anything that is not advertising—pays a basic rate of ¥30,000 per job, although the more experience and name (or face) recognition a model has, the higher this goes. Only for the top models will this figure ever top ¥100,000. A few Japanese fashion magazines have "regular" models who are given one-year contracts and guaranteed a monthly minimum to pose exclusively for them.

Advertising work pays better—usually at least double and sometimes more, especially if you can land a contract. Male model Tsuyoshi once had such a gig for Asahi Z beer. "I got ¥600,000 for the television commercial but had to agree not to represent another brewery for three months," he says. "I didn't mind, especially since the shoot was in Australia and Saipan."

The most lucrative, though not the most glamorous, work for women is catalog shoots, often paying ¥150,000 or more per day. That kind of work, com-

• gyp = だまし取る *damashi toru* / ピンハネする *pinhane suru* • tear sheets = (雑誌、新聞などから)切り取ったページ *(zasshi, shinbun nado kara) kiritotta pēji*



bined with several editorial shoots and a few ads, can add up to a good income. An average Japanese female model with a reputable agency will easily pull in between ¥1 million and ¥1.5 million a month—after taxes and deductions. "I remember putting a ¥12 million down payment on a condo when I was 22," says Lorraine. "It was a nice feeling."

Male models, like their counterparts in the West, tend to earn less. "My worst month was ¥50,000," says Tsuyoshi. "But my best was ¥1.2 million." He averaged ¥500,000 during his four-year career before "retiring" and going into television production.

The Perfect Look

It is almost impossible to pinpoint what is "in" for models. At any given moment, a random sampling of magazine covers will shed little light on the subject. This is written off to the myriad niche markets that Japanese magazines appeal to and the industry-wide obsession with certain "types."

Underwear is usually modeled by foreigners.

The trends change with each season, it seems. This summer "cute" is poised for a big comeback at the expense of "streetwise and sexy" for girls. For boys, the last three years had seen a move toward a more muscular, more manly type of guy with a well-defined body. That is again changing, with a renewed emphasis on tall and lanky boy-beautiful types.

While most of the guys are content to buff up in the gym, many of the girls are not beyond more drastic intervention. The current trend in surgical alteration is nose jobs and chemical peels to remove acne scars or freckles. "When I was younger, Hong Kong was the place to go for plastic surgery," adds Lorraine. "Now the girls go to Los Angeles. There is a famous surgeon there who does all of the Japanese actors and idols."

Foreign Perspectives

Gaijin play by a different set of rules in Japan's world of modeling. The decision whether to use a Japanese or a gaijin is made before anyone even picks up composite cards. I have never witnessed an audition where Japanese and gaijin were up for the same job. The "halfs," like

(continued on page 23)

• be poised for ～＝いまにも～する状態にある *ima ni mo ～ suru jōtai ni aru* • buff up＝磨き上げる *migaki-ageru* / 鍛える *kitaeru* • acne＝にきび *nikibi*

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Illustrated by **Kurata Yoshimi**

The kitchen of Fujimura bustles with activity while the staff prepares a special meal for a particularly elite party.

In the last episode, the young apprentice chef Ibashi decided to take his girlfriend out for sushi. Despite warnings from his co-workers at Fujimura about visiting an unknown sushi shop, Ibashi stopped in at the first one they found. Not only was the sushi second rate, but the two young sushi chefs there basically ignored the customers, preferring to chatter on about their golf game. Ibashi was offended by the chefs' attitude, as well as by the quality of sushi. When he complained about the sloppy work the chefs were doing, one of the chefs offered to remake the sushi, but in the process slipped in a big lump of wasabi. Ibashi—his date ruined, his palate burned by wasabi—concludes that sushi chefs are a lower life form in the restaurant world.

This episode finds Ibashi reporting on his date to the other workers at Fujimura. Although Ibashi declares he will never visit a sushi shop again, Oyaji has other plans for him.

Aji Ichi Monme has been serialized in ビッグコミックスペリオール (*Big Comic Superior*) since 1986.

The title of this series, *Aji Ichi Monme*, is taken from *Hana Ichi Monme*, the name of a traditional children's game and the first line of a song sung while playing the game. A *monme* (匁) is an old unit of weight equal to about 0.13 ounces, so *Hana Ichi Monme*, while fanciful in the vein of "pocket full of posies," literally means something like "a *monme* (tiny weight) of flowers." We have translated *Aji Ichi Monme* as "A Bit of Flavor."

The stories in *Aji Ichi Monme* center around the employees and customers of the traditional *kappō* restaurant Fujimura. The restaurant is owned and managed by veteran chef Kumano, generally referred to respectfully as *Oyaji* ("old man/father" → "boss"). Although Fujimura is located in the Shinjuku area of Tokyo, Kumano is from Kyoto, and he speaks in Kansai dialect. We indicate Kansai dialect in the translations with a "K" after the Politeness Level—for example, PL2-K.

Ibashi loses his temper at the sushi shop.

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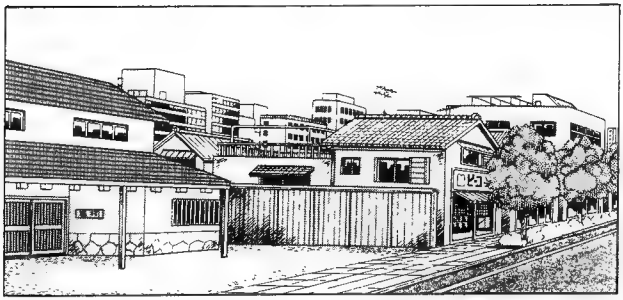


…ったく、頭に来ちゃった！
そらぁ、災難やったな、
せっかくのデートが……
1

デートどころじゃないよ！
ムカムカしちゃってさァ！
2

料理人の風上にも置けない…
寿司職人は、我々板前に比べると一段下だっていうけど、まったくだね。
3

1 **Ibashi**: ...ったく、頭に来ちゃった!
...Ttaku, atama ni kichatta!
(exasp.) got mad-(completely)
"Man, it really ticked me off!" (PL1-2)

Bon-san: そらぁ、　災難　やった な、　せっかく　の デート が。
Sorā,　sainan　yatta na,　sekkaku　no dēto ga.
as for that calamity/catastrophe was (colloq.) special/precious that is date (subj.)
"What a disaster, especially when you were on a date." (PL2-K)

- *ttaku* is a contraction of *mattaku* (literally "completely/entirely"), which is often used as an expression/exclamation of exasperation.
- *atama ni kichatta* is a contraction of *atama ni kite shimatta*, from the colloquial expression *atama ni kuru* ("get mad/angry/steamed"). *Shimatta* is the plain/abrupt past form of the verb *shimau* ("end/finish/put away"), which after the *-te* form of another verb can variously imply completion, spontaneity, irreversibility, unexpectedness, regret, etc.
- *sorā* is a colloquial contraction of *sore wa* ("as for that").
- *yatta* is Kansai dialect for *datta*, the plain/abrupt past form of *da* ("is/are"). *Ya* often replaces *da* in Kansai dialect.
- *sekkaku (no)* indicates that the thing or situation mentioned is special/long awaited/precious in some way.
- *dēto* comes from the English word "date." The word in Japanese has long been used to refer only to "dating" in the sense of meeting/going out with a romantic interest, but today one occasionally hears it used for other kinds of social appointments as well.
- Bon-san's sentence is in inverted syntax. Normal order would be *sekkaku no dēto ga sainan yatta na.*

2 **Ibashi**: デートどころじゃない よ!　ムカムカしちゃって　さァ!
Dēto　dokoro ja nai　yo!　Muka-muka shichatte　sā!
date beyond possibility (emph.) became nauseated-(completely) (colloq.)
"How could I enjoy a date with that going on?! It just made me sick!" (PL2)

- *dokoro ja nai* typically implies the thing mentioned is/was out of the question/impossible/beyond one's powers at the time. In this case he was actually already on the date, so he essentially means it was impossible for him to enjoy it.
- *muka-muka shichatte* is a contraction of *muka-muka shite shimatte*, from *muka-muka suru* ("become nauseated/sick/disgusted"). *Shimatte* is the *-te* form of *shimau*. The *-te* form is often used to indicate the cause/reason for what follows, but in this case the syntax is inverted and it's indicating the reason he couldn't enjoy the date; normal order would be *muka-muka shichatte dēto dokoro ja nai yo.*
- *sa* (or *sā*) adds colloquial emphasis.

3 **Ibashi**: 料理人　の　風上　に　も　置けない。
Ryōrinin no kazakami ni mo okenai.
cook of upwind at (emph.) cannot place
"You can't place them upwind of cooks."
"They don't deserve to be called chefs." (PL2)

寿司　職人　は、我々　板前　に 比べると　一段　下　だ っていう けど、まったく だ ね。
Sushi shokunin wa, wareware itamae ni kuraberu to ichidan shita da tte iu kedo, mattaku da ne.
sushi worker/artisan as for we/us cooks with if compare one step below is (quote) say but/and completely so is (colloq.)
"They say that sushi chefs are a step lower when compared to us *itamae*, and it's absolutely true."
"Whoever said sushi chefs are a notch below us full-fledged *itamae* sure knew what he was talking about." (PL2)

- *okenai* is the negative of *okeru*, the potential ("can/be able to") form of *oku* ("set/put in place"). ～ *no kazakami ni mo okenai* is literally "can't place [him/them] upwind of ～," which is an idiomatic expression for describing people who don't deserve to be considered part of the group/category referred to.
- *ryōrinin* is the least specific word for "cook" here. It can refer to anyone who prepares food professionally. *Itamae* refers specifically to cooks trained in the art of traditional Japanese cuisine, and *sushi shokunin* is a narrower term still, referring to those who specialize in making sushi. *Shokunin* ("person of the occupation" → "worker/artisan") is often used in a complimentary sense to speak of workers who take pride in their work, but Ibashi's use of the word here obviously carries a pejorative feeling.
- *to* after the plain form of a verb can make a conditional "if/when" meaning → *kuraberu to* = "if you compare." *Ni* marks what the subject is being compared with.
- *tte* is a colloquial equivalent of the quotative *to*.
- the conjunction *kedo* can mean either "and" or "but" depending on the context.
- *mattaku* means "completely/entirely," and *mattaku da* = "it is completely/exactly so" → "indeed/right/it's absolutely true/you're not kidding/you better believe it," etc.

伊橋、今夜ワシに付き合わんか…？
えっ!?
1
ど、どこへですか…？
2
寿司屋や。
3
寿司屋…??
4
ですから、親父さん昨日、寿司屋には惹りて……
5
ええから来い！
6

1 **Oyaji**: 伊橋、 今夜 ワシ に 付き合わん か?
Ibashi, kon'ya washi ni tsukiawan ka?
(name) tonight I/me with won't you accompany (?)
"Ibashi, how'd you like to come along with me tonight?" (PL2)

Ibashi: えっ?!
E!?
(interj.)
"Huh?" (PL2-3)

- though any middle-aged or older man is likely to use *washi* for "I/me," the word usually implies either equality or superiority, so one would not use it when speaking to one's superiors.
- *tsukiawan* is a contraction of *tsukiawanai*, negative form of *tsukiau* ("accompany/go along with/socialize with"). Negative questions (*-nai ka/-masen ka*) often serve as invitations: "won't you ～/how would you like to ～?"

2 **Ibashi**: ど、 どこ へ です か?
Do- doko e desu ka?
(stammer) where to is (?)
"Wh- where to?" (PL3)

- *doko e* = "to where?" (PL2); adding *desu ka* makes it a PL3 question.

3 **Oyaji**: 寿司屋 や。
Sushi-ya ya.
sushi shop is
"To a sushi shop." (PL2-K)

- the suffix 屋 (*-ya*) designates a wide variety of shops, eateries, and small businesses or the people who run them, so *sushi-ya* = "sushi shop/restaurant."
- *ya* is Kansai dialect for *da* ("is/are").

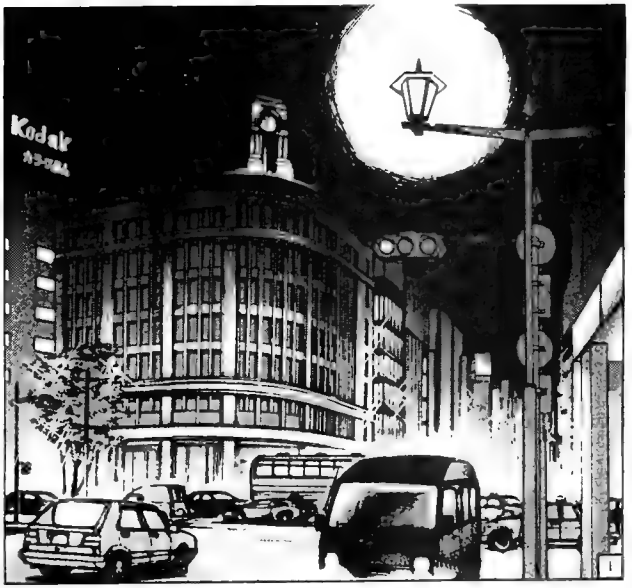
4 **Ibashi**: 寿司屋?
Sushi-ya?
sushi shop
"A sushi shop?" (PL2)

5 **Ibashi**: です から、 親父さん、 昨日、 寿司屋 には 懲りて...
Desu kara, Oyaji-san, kinō, sushi-ya ni wa korite...
is because (title-hon.) yesterday sushi shop as for had enough of
"But like I said, I learned my lesson about sushi shops yesterday..." (PL3)

- *desu kara* (a more formal equivalent of *dakara*) at the beginning of the sentence is a conjunction that literally says "for that reason/because it is so," but in response to another person's statement/question it often means "That's why/what I'm trying to tell you," or, if one is about to repeat something, "As I said, ..."
- *Oyaji-san* is a relatively polite way of addressing or referring to the master/proprietor (male) of a traditional Japanese establishment; in other contexts it's an informal way of addressing one's boss or of referring to someone else's father. The proprietor's name is Kumano, but he's almost always referred to as *Oyaji-san*.
- *korite* is the *-te* form of *koriru* ("have enough of/be sick of/learn one's lesson [about]"); a *-te* form usually implies the speaker has more to say, but sometimes the speaker leaves the rest of his thought unspoken because it's obvious what he means.

6 **Oyaji**: ええ から 来い!
Ē kara koi!
good/fine because come
"Never mind that. Just come along!" (PL2-K)

- *ē* is dialect for *ii/yoi* ("good/fine/OK"), so *ē kara* = *ii kara*, which is an idiomatic expression for "that's OK/never mind."
- *koi* is the abrupt command form of *kuru* ("come").


Kodak
1

六平
2

1 **Sign**: Kodak　カラー フィルム
Kodakku　Karā　Firumu
Kodak Color Film

- this scene is the main intersection of Ginza's Harumi-dōri and Chūō-dōri, looking across at Wakō Department Store. The side streets that run off these main streets are lined with small shops and restaurants such as the one our threesome visits.

2 **Sign**: 六平
Roppei
(restaurant name)
Roppei

Noren: 鮨
Sushi
Sushi

- *noren* is what the "shop curtain" hanging under the front awning is called. Most traditional shops and restaurants in Japan put out a *noren* when they open for business for the day and take it in when they close.
- *sushi* is written in kanji variously as 寿司, 鮨, or less commonly, 鮓, as well as in hiragana, すし. Writing a small 大 (more clearly visible in the next frame) instead of four dots for the lower part of 魚 is a common corruption.

Modeling in Japan

(continued from page 16)

Lorraine and Naomi, are treated as either Japanese or gaijin based on how Japanese they look.

While it is true that many magazines, especially fashion magazines, prefer to use foreign models for the "image," the other reason so many gaijin models can work in Tokyo is sheer size. Sample garments for major labels are almost always brought in from abroad, and Japanese models generally don't flesh them out.

In addition, there are certain products that Japanese models are almost never used for—three prime examples being underwear, lingerie, and maternity wear—and this is where gaijin models are brought in. The Japanese reader, it seems, is uncomfortable seeing models who resemble themselves in such unseemly attire.

From the models' perspective, such ads can lead to typecasting, which narrows their range of job options. There is also a concern for reputation. Noting that the trend for maternity ads is to use models from South America, Naomi says, "I ask them, 'Aren't you worried about what your boyfriend will think?'" Her own agency forbids these kinds of shoots for its models.

Fashion shows are another arena that foreigners dominate. Many Japanese designers, like Comme des Garçons and Issey Miyake, show in Paris first, so their samples are made to fit foreigners. There are a handful of Tokyo-based gaijin models who get show jobs on a regular basis, but the rest come from Japanese agencies that specialize in herding in large groups of runway models twice a year, specifically for the Tokyo collections.

One of the few exceptions to this unwritten runway rule is Tanabe Ayumi. This 18-year-old leggy beauty has surpassed all local expectations, joining the Paris-based Elite agency and doing shows in Europe as well as being in demand in Tokyo. She is the closest thing Japan has to a home-grown supermodel.

All gaijin models are not created (or paid) equal. The amateurs are not usually registered with an agency and will perhaps work only a few times a year. The pros, on the other hand, are usually brought in on contract for three months. A typical professional gaijin model will be scouted from an agency abroad and get an initial contract offer of ¥2 million for three months. If they earn less than that, the agency eats the difference. If they earn more, they still receive the agreed-on figure but are often invited to stay on for another three-month period or, in a very few cases, permanently.

Living the High Life

Even with what seems like enormous amounts of money earned by models in Japan, the stereotype of drugs, sex, and general fast living just doesn't ring true here. Perhaps that is because many of the local models are still students and more often than not live with their parents. As for the gaijin, it is common knowledge that they are here for the money, since modeling in Tokyo offers little in the way of international prestige.

"Many of the girls I have worked with see modeling as a way to make fast money, either for college or something else," says Naomi. "Some use it as a steppingstone to other careers, so they are not so interested in living it up."

There are perks to the job, however, such as getting free admission and VIP treatment at discos around town and discounts on designer clothing. The most infamous foreign model hangout in Tokyo is a disco called the Lexington Queen, located in the trendy Roppongi district. Though it is the butt of jokes by local Tokyoites, the Lex always seems to be full of models (and provincial tourists hoping to look cool). What's the attraction? "The free all-you-can-eat buffet," says Lorraine. "And then they wonder why they put on weight after eating that stuff."

The one stereotype that does apply to Japanese models, especially among the girls, is rivalry—and cat fights. "When we would do fashion shows, the girls would run backstage to

(continued on page 25)

こ、ここ
たしか
有名な店
だよね…？
そうや。
1
いらっしゃいまし！
2
どないしたんや…？
3

1 **Sound FX**: ガラリ
Garari
(rattle of sliding door)

Noren: 鮨
(partly hidden) *Sushi*
Sushi

Ibashi: こ、 ここ、 たしか 有名な 店 だ よ ね?
Ko- koko, tashika yūmei na mise da yo ne?
(stammer) here/this place if not mistaken famous shop/restaurant is (emph.) isn't it?/right?
"I- if I'm not mistaken, this place is famous, right?" (PL2)

Bon-san: そう や。
Sō ya.
that way is
"That's right." (PL2-K)

- *tashika* means "sure/certain," but when *tashika* is used as an adverb without the particle *ni* after it like this, it implies a more tentative "I think/if I'm not mistaken/I'm pretty sure."
- *ne* at the end of a sentence is often like a tag question, "isn't it?/right?"
- *sō ya* = *sō da* = "[it] is that way" → "yes/that's right."

2 **Chef**: いらっしゃいまし!
Irasshaimashi!
welcome
"Come right in!" (PL4)

- *irasshaimashi* is a polite command form of the PL4 verb *irassharu* ("come"). The command forms of this verb—including another polite form, *irasshaimase*, and a plain form, *irasshai*—are used to welcome visitors to one's home or customers to one's place of business.

3 **Oyaji**: どない した んや?
Donai shita n ya?
what/how did (explan.)
"What's the matter?" (PL2-K)

- *donai* is dialect for *dō* ("what/how"), so *donai shita* = *dō shita*, literally "what did you do" (*shita* is the past form of *suru*, "do"). But it's almost always an idiomatic expression for "what's wrong/what's the matter?" when the speaker notices something that seems out of the ordinary (here, Ibashi's surprised expression).
- *n ya* is Kansai dialect for the explanatory *n da*, which indicates he's seeking an explanation. Asking a question with *n da* can sound quite rough and is mostly masculine in standard Japanese, but the dialect *n ya* sounds much softer and is used widely by both sexes.

Modeling in Japan

(continued from page 23)

see who had the most outfits, to see who got to wear the wedding dress," Naomi says. "Sometimes, a girl would hide another's shoes so that she would miss her cue."

Making a Career of It

While the overwhelming majority of models work for only a few years, some—mainly women—view the profession as a career, moving smoothly from the younger magazines into the "mature women's" market. Lorraine, who has been in the business for over 20 years, continues to do editorial and advertising work in addition to appearing on a regular NHK English television program and using her charm to help the charity Kids Earth Fun.

Naomi has been working consistently for 18 years and has also branched out into singing at hotels around Tokyo. "I am 32, you know," she laughs, "so maybe it's time I do something else for a while."

Many models end up crossing over into acting and singing, which could explain the lack of Japanese supermodels. It is quite common for a television drama to cast a "new face" from a TV commercial. Not only does this attract audiences, but it virtually guarantees that the company the model represents will buy air time during the show.

Not everyone is so fortunate, however, and the transition to a new career can be challenging. Women have it a bit easier than men, since they can and do get married—often to other models, photographers, or agency owners—and retire.

The men, however, must start over. Some, like TV producer Tsuyoshi, are smart enough to move into other fields while they're still hot. Another man, once a regular for the magazine *Men's Club*, now runs a ramen restaurant, while a less fortunate one, formerly seen in *Men's Non-No*, has been spotted in porn flicks.

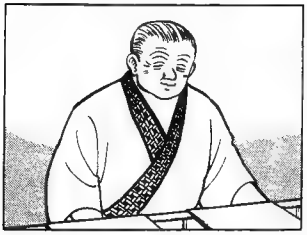
All, perhaps, aspire to the successful crossover of Tsuyoshi's boss, Karl Tanaka. Perhaps the only male supermodel Japan has ever had, Karl was all over the map during the '70s and early '80s, and he shrewdly used his knowledge and contacts to start his own modeling agency, Indigo.

John Storey *is a senior editor for the Japanese weekly magazine* ez *and fashion columnist for* The Japan Times.

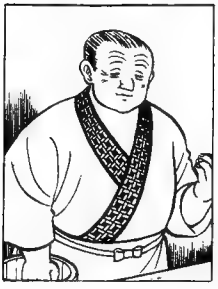
昨日の店とはまったく違う……
何か張りつめたような空気が……!?
1

何を握りましょう?
任せますよって。
2

かしこまりました!
3



親方の手さばきを見ておけ。
4



1 **Ibashi**: 昨日　の　店　と　は　まったく　違う。
Kinō no mise to wa mattaku chigau.
yesterday 's shop/restaurant from as for completely different
"It's completely different from yesterday's restaurant." (PL2)

Ibashi: 何か　張りつめた　ような　空気　が...
Nanika haritsumeta yō na kūki ga...
something/somehow tense/taut type air (subj.)
"There's a kind of tautness in the air, somehow." (PL2)

- *no* makes *kinō* ("yesterday") into a modifier for *mise* ("shop/restaurant"), in this case implying "the restaurant that I went to yesterday" → "yesterday's restaurant."
- *to* marks what the subject (the implied subject here is "this restaurant") is different from.
- *nanika* is literally "something," but it's often used as a softener, like "somehow/vaguely/kind of ～."
- *haritsumeta* is the plain/abrupt past form of *haritsumeru* ("be stretched out/taut/tense").
- *yō na* ("type") makes the complete thought/sentence *nanika haritsumeta* ("[it] is somehow taut") into a modifier for *kūki* ("air") → "air that is somehow taut." *Ga* marks *kūki* as the subject of an implied verb, something like *tadayotte iru* ("[a feeling/atmosphere/scent] fills/hangs in the air") → "a feeling of tautness is in the air."

2 **Chef**: 何　を　握りましょう?
Nani o nigirimashō?
what (obj.) shall squeeze/press
"What shall I press?/What kind of *nigiri-zushi* shall I make for you?"
"What would you like?" (PL3)

Oyaji: 任せます　よって。
Makasemasu yotte.
will entrust because
"We'll leave it up to you." (PL3-K)

- *nigirimashō* is the volitional ("let's/I shall") form of *nigiru* ("squeeze/press [in one's hand]"); since it is a question, it becomes "what shall I press?" *Nigiru* is the action associated with making *nigiri-zushi* ("hand-pressed sushi"—the kind with a slice of raw fish on top of a hand-pressed block of rice), so in a sushi shop the word essentially means "make *nigiri-zushi*."
- *makasemasu* is the PL3 form of *makaseru* ("leave /entrust to").
- *yotte* is Kansai dialect for *node* or *kara* ("because"); here it mainly serves to soften the end of the sentence.

3 **Chef**: かしこまりました!
Kashikomarimashita!
will humbly obey
"Very well, sir." (PL3-4)

- *kashikomarimashita*, which might literally be translated as "I will humbly obey," is a very formal way of stating that one will do as told/requested. It is the PL3 past form of *kashikomaru*, which in other situations can variously mean to humble oneself, to sit upright in respectful attention, or simply to be very formal.

4 **Oyaji**: 親方　の　手さばき　を　見ておけ。
Oyakata no tesabaki o mite oke.
master/proprietor 's handling/use of hands (obj.) watch-(for future)
"Watch how he works." (PL2)

- *oyakata* is the title of the "boss/headman/master" in traditional Japanese groups of various kinds.
- *tesabaki* literally refers to how a person uses his hands to accomplish a specific purpose; as an extension from this, it can also refer to how one works/operates/handles a given task.
- *mite* is the *-te* form of *miru* ("see/observe"). *Oke* is the abrupt command form of *oku*, which after the *-te* form of a verb implies doing the action to prepare for a future need. The feeling here is that he should watch carefully for future reference in his work as a cook.

どうや……？
す、すばらしい……!!
1
何というか、流れるような動きで……
2
我々、板前の包丁も同じ…
いや、それだけやない。
3
野球の名選手、踊りの名人…一流の技ゆうもんは、動きにムダが無いもんなんや。
4
ホンマやなあ…
名選手の守備ゆうたら流れるように華麗や。
5

1 **Oyaji**: どう や?
Dō ya?
what /how is
"What do you think?" (PL2-K)

Ibashi: す、 すばらしい!!
Su- subarashii!!
(stammer) wonderful/magnificent
"Ma- magnificent!" (PL2)

- *dō ya* is dialect for *dō da*, "what/how is it?"—in this case meaning "what do you think?"

2 **Ibashi**: 何 と いう か、流れる ような 動き で...
Nan to iu ka, nagareru yō na ugoki de...
what (quote) say (?) flowing type movements with
"What to say?—[he works] with flowing movements."
"How should I put it? His movements just seem to flow." (PL2)

- *nan to iu ka* is an expression for "what should I say/how should I put it?"; it's essentially a pause/hesitation phrase that fills time while he tries to figure out how to describe what he sees.
- *yō na* ("type") makes *nagareru* into a modifier for *ugoki* ("movement"): *nagareru yō na ugoki de* = "movement of a flowing type" → "with movements that seem to flow/have a flow."

3 **Oyaji**: 我々、 板前 の 包丁 も 同じ... いや、それ だけ や ない。
Wareware, itamae no hōchō mo onaji... iya, sore dake ya nai.
we/us cooks of kitchen knives also same no that only is not
"It's the same for us *itamae* with our knives . . . No, not only that." (PL2-K)

- *ya nai* is Kansai dialect for *ja nai/de wa nai* ("is not").

4 **Oyaji**: 野球 の 名選手、 踊り の 名人、 一流 の 技 ゆう もん は、
Yakyū no mei-senshu, odori no meijin, ichiryū no waza yū mon wa,
baseball of great player dance of master first-rate that is skills/techniques say/called thing as for
動き に ムダ が 無い もん なんや。
ugoki ni muda ga nai mon na n ya.
movements in excess/waste (subj.) not exist thing (explan.)
"Great baseball players, master dancers . . . first-rate techniques have no waste in movement."
"Great baseball players, master dancers . . . the best in any field show no waste in their movements." (PL2-K)

- *yakyū* is written with kanji meaning "field" and "ball," and is the Japanese name for "baseball." ベースボール (*bēsubōru*), the katakana rendering of "baseball," is also universally recognized, but *yakyū* is probably still the more common way to refer to baseball in most contexts.
- the prefix *mei-* means "masterful/famous/great," and *senshu* = "athlete/player [of a sport]," so *mei-senshu* = "great player."
- *meijin* refers to a "master/virtuoso" of a skill/art/craft.
- ゆう (*yū*) is an alternate spelling of いう (*iu*, "say") that's very commonly used to represent Kansai accents. Kansai speakers tend to omit the quotative *to*, so *yū* is often equivalent to *to iu* ("that is called/described as"). *Mon* is a contraction of *mono* ("thing"), so *ichiryū no waza yū mon wa* is literally "as for the thing called first-rate technique." Grammatically, *to iu mono wa* is essentially the same as a simple *wa* ("as for"), but it lends a measure of added emphasis or focus to the sentence topic.
- *na n ya* is dialect for the explanatory *na n(o) da*, which is used when making explanations.
- *mono da* or *mono na no da* is often used when stating something that is a general principle.

5 **Bon-san**: ホンマ や なあ。 名選手 の 守備 ゆうたら 流れる ように 華麗 や。
Honma ya nā. Mei-senshu no shubi yūtara nagareru yō ni kirei ya.
true/truth is (colloq.) great player 's fielding if say/speak of flowing (manner) splendor is
"That is really true. If you speak of the fielding of great ball players, it is flowingly splendid."
"That's really true. The fielding of great ball players has a flow that's a sight to behold." (PL2-K)

- *honma* is a colloquial/dialect equivalent of *hontō* ("truth/true"); *honma ya* = *hontō da* = "it's true/it's the truth."
- *yūtara* is dialect for *ittara*, a conditional ("if/when") form of *iu* ("say"), and again the quotative *to* has been omitted. *To ittara* (lit. "if one speaks of ~") here can be considered essentially the same as the topic marker *wa* ("as for"): "as for the fielding of great players."
- *yō ni* after a verb essentially makes it an adverb that indicates manner, so *nagareru yō ni* = "flowingly/in a flowing manner."

お待ちどおさま！
1
程よい大きさ
程よい丸み…
すばらしいですね…
2
よい寿司は転がしても崩れんとか言うとったな。
転がしてみィ。
3
食うてみィ。
4

1 **Chef**: お待ちどおさま!
Omachidō-sama!
(hon.)-waiting eagerly-(hon.)
"Here you are." (PL4)

- *o-machidō-sama (deshita)* is an expression used by anyone who has kept you waiting, especially store clerks and serving staff in restaurants. It comes from the adjective *machidōi* or *machidōshii*, which refers to waiting impatiently for something that is long in coming. *Omachidō-sama* essentially means "thanks for waiting/sorry to have kept you waiting," but the feeling is often more like a simple "here you are" when an American clerk/server brings the customer the completed order.

2 **Ibashi**: 程よい 大きさ、 程よい 丸み、 すばらしい です ね。
Hodoyoi ōkisa, hodoyoi marumi, subarashii desu ne.
right degree/amount size right degree/amount roundedness wonderful is (colloq.)
"Just the right size, just the right curve—they're wonderful." (PL3)

- *hodo* = "degree/extent" and *yoi* = "good," so *hodoyoi* is literally "[is] a good extent," implying neither too great nor too little. *Ōkisa* (from *ōkii*, "big/large") is a noun for "largeness," meaning "size," so *hodoyoi ōkisa* = "a good size/just the right size."
- *marumi* is a noun for "roundness/roundedness," implying that the object's corners have been rounded off or that it has a somewhat curved line. When an object is actually circular or spherical, the adjective *marui* is more likely to be used to describe it.

3 **Oyaji**: よい 寿司 は 転がしても 崩れん と か 言うとった な。 転がしてみィ。
Yoi sushi wa korogashite mo kuzuren to ka iutotta na. Korogashite mii.
good/fine sushi as for even if/when roll over won't crumble (quote) (?) were saying (colloq.) try rolling [one] over
"You were saying something about how good sushi doesn't fall apart even when you roll it over. Try rolling one over." (PL2-K)

- *korogashite* is the *-te* form of the verb *korogasu* ("cause to roll/roll over"); the *-te* form of a verb followed by *mo* makes a conditional "even if/when" meaning.
- *kuzuren* is a contraction of *kuzurenai*, negative of *kuzureru* ("crumble/fall apart/collapse").
- *to ka iu* is an expression for "say ~ or something."
- *iutotta* is a Kansai dialect equivalent for *itte ita* ("was/were saying"), past form of *itte iru* ("is/are saying"), from *iu* ("say").
- *-te mii* is a colloquial command form of *-te miru*, which implies "try [doing the action] and see [what happens/what it's like/what you think]."

4 **Oyaji**: 食うてみィ。
Kūte mii.
eat and see
"Try eating one."
"Now taste one." (PL2-K)

- *kūte* is Kansai dialect for *kutte*, the *-te* form of the verb *kuu* (an informal, mostly masculine word for "eat"). *-Te mii* again implies "try [it] and see [what you think]."

モグ
1
く、口の中で自然にほぐれた…!?
2
転がして崩れんだけやったら誰でも握れる…
ここの親方が握る寿司の素晴しさは転がして崩れず、しかし口に入れれば自然にほぐれるゆうことや。
3
親方、どうしたらこんなお寿司が握れるんですか??
4
どうもこうも…
5
長い間、数握って来たからですよ。
若いうちは上手く握れませんでね…
6
店が終わってから、薄く切ったコンニャクとオカラで練習したもんです。
コンニャクとオカラで…!?
7

1 **Sound FX**: モグ
Mogu
(effect of taking a bite)

2 **Ibashi**: く、 口 の 中 で 自然に ほぐれた。
Ku- kuchi no naka de shizen ni hogureta.
(stammer) mouth of inside at naturally loosened/came apart
"I- it just naturally broke apart in my mouth." (PL2)

- *de* marks *kuchi no naka* ("inside [my] mouth") as the place where an action (*hogureta*) takes place.
- *shizen* = "nature," and adding *ni* makes it an adverb: "naturally/in a natural manner."
- *hogureta* is the plain/abrupt past form of *hogureru* ("loosens up/breaks apart").

3 **Oyaji**: 転がして 崩れん だけ やったら 誰でも 握れる。
Korogashite kuzuren dake yattara daredemo nigireru.
roll over-and not crumble only if it is anyone can press/make
"If it's only [sushi that] doesn't crumble even when rolled over, anyone can make it."
"If all you want is sushi that doesn't fall apart even when you roll it over, anyone can do that." (PL2-K)

ここ の 親方 が 握る 寿司 の 素晴しさ は 転がして 崩れず、
Koko no oyakata ga nigiru sushi no subarashisa wa korogashite kuzurezu,
this place of master/proprietor (subj.) presses/makes sushi of greatness/magnificence as for roll over-and not crumble
しかし 口 に 入れれば 自然に ほぐれる ゆう こと や。
shikashi kuchi ni irereba shizen ni hogureru yū koto ya.
but/however mouth to when put in naturally loosens up say thing is
"What's really great about the sushi made by the chef here is that it doesn't fall apart when rolled over, yet breaks up naturally when you put it in your mouth." (PL2-K)

- *yattara* is dialect for *dattara* ("if it is").
- *nigireru* is the potential ("can/be able to") form of *nigiru* ("grasp/squeeze/press" or "make [*nigiri-zushi*]").
- *koko no oyakata ga nigiru* is a complete thought/sentence ("the proprietor of this place makes [it]") modifying *sushi* → "the sushi that the proprietor of this place makes." *No* turns this into a modifier for *subarashisa*, which is a noun form of *subarashii* ("wonderful/magnificent/great").
- *kuzurezu* is equivalent to *kuzurenai*, the negative form of *kuzureru*.
- *irereba* is a conditional ("if/when") form of *ireru* ("put [something] into").
- *yū koto ya* is dialect for the quotative phrase *to iu koto da* ("is the fact that"), which is often used in making explanations.

4 **Ibashi**: 親方、 どうしたら こんな お寿司 が 握れる んですか?
Oyakata dō shitara konna o-sushi ga nigireru n desu ka?
master/proprietor if do what way/how this kind of (hon.)-sushi (subj.) can press/make (explan.-?)
"Oyakata, if one does what can one make this kind of sushi?"
"Oyakata, what did you do to be able to make sushi like this?" (PL3)

- as with using *shachō* to address the president of a company, it's not necessary for young Ibashi to add *-san* to *oyakata* in order to be polite and show the proper respect.
- *shitara* is a conditional ("if/when") form of *suru* ("do"). *Dō shitara* = "if one does what way/how" → "if one does what."

5 **Chef**: どう も こう も...
Dō mo kō mo...
what way/how also/nor this way also/nor
"Nothing in particular, really." (PL2)

- *dō* asks "what way/how" and *kō* means "this way"; *mo* means "too/also," but with a negative (*nai*) it becomes "neither/nor"; the expression *dō mo kō mo* implies a negative and is essentially like "neither this way nor that way" → "no way in particular."

6 **Chef**: 長い 間、 数 握って来た から です よ。
Nagai aida, kazu nigitte kita kara desu yo.
long period numbers/quantity have made-and-come because is (emph.)
"It's because I've made so many, over such a long period of time." (PL3)

Chef: 若い うち は 上手く 握れませんで ね...
Wakai uchi wa umaku nigiremasende ne...
young while as for skillfully couldn't press/make (colloq.)
"When I was young, I couldn't make them skillfully, you know, and..."
"When I was younger, I had trouble getting them right, you know, so..."

- *nigitte* is the *-te* form of the verb *nigiru*, and *kita* is the plain/abrupt past form of *kuru* ("come"). A form of *kuru* after the *-te* form of a verb can imply the action took place continuously or repeatedly from sometime in the past until the present (and may continue on into the future).
- 上手 is normally read *jōzu* ("skillful") and its adverb form is *jōzu ni* ("skillfully"); but as we see here, the same kanji are sometimes used when writing the synonym *umai* and its adverb form *umaku*.
- *nigiremasende* is a PL3 negative *-te* form of *nigiru*; the *-te* form in this case indicates the cause/reason for what follows.
- *ne* in the middle of a sentence is a kind of verbal pause, similar to English "you know/you see/I mean/like."

7 **Chef**: 店 が 終わって から、薄く 切った コンニャク と オカラ で 練習した もんです。
mise ga owatte kara, usuku kitta konnyaku to okara de renshū shita mon desu.
shop/restaurant (subj.) finished after thinly cut/sliced *konnyaku* and tofu lees with practiced used to do
"after we closed for the day, I used to practice with thin-sliced *konnyaku* and *okara*." (PL3)

Ibashi: コンニャク と オカラ で!?
Konnyaku to okara de?
konnyaku and tofu lees with
"With *konnyaku* and *okara*?" (PL2)

(continued on next page)

長い間の修練が生んだ技術や。
1

どや伊橋、寿司職人は板前より下やと思うか…？
2

すいませんでした、親父さん！
3

ワシは思うんやが…
4

職業に貴賤はない、ゆうのは本当や。
5

政治家が板前より偉いゆうこともないし、板前が寿司職人より上やゆうこともない。
6

そやけど、同じ職の中に貴賤があると思う。
7

7 *(continued from previous page)*

- *owatte* is the *-te* form of the verb *owaru* ("[something] finishes/ends"), and *kara* after the *-te* form of a verb means "after [that action]."
- *usuku kitta* is a complete thought/sentence ("[it] is sliced thinly") modifying *konnyaku*. *Konnyaku* is the name of a bulbous herb (*Amorphophallus konjak*) as well as of a gelatinous food made from it.
- *okara* is the insoluble, fibrous part of the soybean left after making tofu. It is very crumbly, and *konnyaku* is very rubbery, so it would be difficult to make "sushi" from these ingredients—something like running with weights on your feet.
- *renshū shita* is the plain/abrupt past form of the verb *renshū suru* ("practice").
- *mon* is a contraction of *mono* ("thing"); *mon(o) da/desu* after a past verb can imply "used to do [the action] regularly/habitually."

---

1 **Oyaji**: 長い 間 の 修練 が 生んだ 技術 や。
Nagai aida no shūren ga unda gijutsu ya.
long period of/over training (subj.) bore/gave birth know-how/skill is
"It's a skill born of long years of training." (PL2-K)

- *nagai aida no shūren ga unda* is a complete thought/sentence ("[it] was given birth by training over a long period") modifying *gijutsu* ("know-how/skill").

2 **Oyaji**: ど や、伊橋、寿司 職人 は 板前 より 下 や と 思う か?
Do ya, Ibashi? Sushi shokunin wa itamae yori shita ya to omou ka?
how is (name) sushi workers as for cooks more than below is/are (quote) think (?)
"How about it, Ibashi? Do you still think sushi chefs are below *itamae*?" (PL2-K)

- *do ya* is dialect for *dō da*, "what/how is it?"—in this case meaning "how about it?/what do you think?/how does that grab you?"
- *yori* is attached to the lesser item in a comparison, so ～ *yori* X = "more X than ～."

3 **Ibashi**: すいませんでした、親父さん!
Suimasen deshita, Oyaji-san!
(apology) (title-hon.)
"Please forgive me, Oyaji-san." (PL3)

- *suimasen (deshita)* is a colloquial *sumimasen (deshita)*, which can mean either "sorry/excuse me" or "thank you" depending on the context. He adds *deshita*, the past form of *desu*, because he is apologizing for a past deed (shooting his mouth off earlier in the day).

4 **Oyaji**: ワシ は 思う んや が...
Washi wa omou n ya ga...
I/me as for think/believe (explan.) but
"The way I see it..." (PL2-K)

- *washi* is a word for "I/me" used mostly by middle aged and older men, and *n ya ga* is dialect for *n da ga* (lit. "it's the case that ～, but ～"); *watashi wa omou n da ga* is an expression often used to preface a statement of opinion, like "What I think is ～/As I see it, ～/In my opinion ～/To my mind, ～."

5 **Oyaji**: 職業 に 貴賤 は ない ゆう の は 本当 や。
Shokugyō ni kisen wa nai yū no wa hontō ya.
occupations in high and low as for not exist say (nom.) as for truth is
"As for there being no highs and lows among occupations, it is true."
"it's true that you can't rank one occupation as being above or below another." (PL2-K)

- *kisen* is written with kanji meaning "noble/high ranking" and "vulgar/low ranking"; it refers to differences of rank. *Kisen wa nai* = "there are no differences of rank," and *kisen ga aru* (see below) = "there are differences of rank."
- *yū no wa* is dialect for *to iu no wa*, which can often be thought of merely as a fancy *wa*, to mark the topic: "as for ～" → "as for there being no highs and lows/differences of rank between occupations."
- *hontō ya* is dialect for *hontō da* = "it is true/the truth."

6 **Oyaji**: 政治家 が 板前 より 偉い ゆう こと も ない し、
Seiji-ka ga itamae yori erai yū koto mo nai shi,
politicians (subj.) cooks more than important say thing/situation also not exist and
"It's not true that politicians are more important than cooks, and"

板前 が 寿司職人 より 上 や ゆう こと も ない。
itamae ga sushi shokunin yori ue ya yū koto mo nai.
cooks (subj.) sushi chefs more than above is/are say thing also not exist
"it's not true that *itamae* are above sushi chefs."
"Politicians are no better than *itamae*, and *itamae* are no better than sushi chefs." (PL2-K)

- *yū koto mo nai* is dialect for *to iu koto mo nai*. The expression *to iu koto wa nai* (literally something like "a thing/situation that can be called/described as ～ doesn't exist") often has the idiomatic meaning of "it's not true that ～." *Mo* replaces *wa* when more than one item is listed as not being true.
- *shi* is a relatively emphatic "and/and moreover" for connecting clauses in a compound sentence.
- *ue ya* is dialect for *ue da* ("is above/higher/better").

7 **Oyaji**: そやけど、 同じ 職 の中に 貴賤 が ある と 思う。
So ya kedo, onaji shoku no naka ni kisen ga aru to omou.
although it is so/but same occupation within high and low (subj.) exist (quote) think
"But I think there are differences of rank within the same occupation." (PL2-K)

- *so ya kedo* is dialect for *sō da kedo* ("although it is so" → "but").

賢しい政治家もおれば、貴い政治家もおる。
1

お前が出会ったような三流四流の寿司職人もおれば、ここの親方のような一流の人もおるちゅうことや。
2

いやですよ熊野さん、一流だの何だのってアタシを肴にしちゃあ。
3

すんまへん親方…実はコレに教えたいことがありまして。
4

ありがとうございました。親父さん、親方…本当に勉強になりました！
5

そうか、勉強になったか…
6

1 **Oyaji**: 賤しい 政治家 も おれば、 賢い 政治家 も おる。
Iyashii seiji-ka mo oreba, tōtoi seiji-ka mo oru.
vulgar/base politicians also if exist noble/valuable politicians also exist
"There are disreputable politicians, and there are noble politicians." (PL2-K)

- *oreba* is a conditional "if" form of *oru*, which here can be considered dialect for *iru* ("exists" for people and animate things). *Oru* often replaces *iru* in Kansai dialect.

2 **Oyaji**: お前 が 出会った ような 三流 四流 の 寿司職人 も おれば、
Omae ga deatta yō na sanryū yonryū no sushi shokunin mo oreba,
you (subj.) met type 3rd-rate 4th-rate who are sushi chefs also if exist
"If there are third- and fourth-rate sushi chefs like the ones you encountered,

ここ の 親方 のような 一流 の 人 も おる ちゅう こと や。
koko no oyakata no yō na ichiryū no hito mo oru chū koto ya.
this place of proprietor like first-rate who is person also exists (quote) thing is
"there are also first-rate people like the oyakata here." (PL2-K)

- *omae* is a rough/masculine word for "you," and *deatta* is the plain/abrupt past form of *deau* ("meet/encounter"). *Omae ga deatta yō na* ("of the type that you met/encountered") modifies *sanryū yonryū no sushi shokunin* ("third and fourth rate sushi chefs"), and *koko no oyakata no yō na* ("like the proprietor of this place") modifies *ichiryū no hito* ("first rate person").
- *chū koto ya* is a colloquial/dialect equivalent of *to iu koto da* (lit. "it is the thing/situation that"), often used when making explanations.

3 **Chef**: いや ですよ、熊野さん、一流 だの 何 だの ってアタシを 肴 にしちゃあ。
Iya desu yo, Kumano-san, ichiryū dano nan dano tte atashi o sakana ni shichā.
unpleasant/disagreeable is (emph.) (name-hon.) first-rate and/or what and/or (quote) I/me (obj.) object of talk/jest to if make
"It is unpleasant, Mr. Kumano, if you make fun of me saying I'm first-rate and such."
"Come now, Mr. Kumano. I don't enjoy being made fun of with nonsense about being first-rate and such." (PL2)

- *dano* is typically used to link things or actions in a list with the feeling of "and/or," but sometimes *nan dano* (lit. "and/or what") is used as the second (or later) item with the meaning of "and other such things/actions."
- *tte* is a colloquial equivalent of quotative *to*. *Ichiryū dano nan dano tte* = "saying [I'm] first rate and such."
- *atashi* is a mostly feminine variation of *watashi* ("I/me"), but it's occasionally heard from males as well.
- *sakana*, when written with this kanji, refers to appetizers and snacks nibbled on while drinking, and more figuratively, to anything that helps liven up the drinking party, including topics of discussion. The expression *hito o sakana ni suru*, which might literally be translated as "make someone into a drinking snack/tidbit," most typically implies making jokes about the person (though it can also refer simply to talking about the person).
- *shichā* is a contraction of *shite wa*, the *-te* form of the verb *suru* ("do/make") plus the topic marker *wa*. The syntax is inverted; normal order would be *ichiryū dano nan dano tte atashi o sakana ni shichā iya desu yo.*

4 **Oyaji**: すんまへん、親方。 実 は コレ に 教えたい こと が ありまして。
Sunmahen, oyakata. Jitsu wa kore ni oshietai koto ga arimashite.
(apology) master/proprietor fact as for this to wanted to teach thing (subj.) existed-(cause)
"My apologies, Oyakata. It's just that there was a lesson I wanted to teach this one here." (PL3)

- *sunmahen* is dialect for *sumimasen*, which can mean either "sorry/excuse me" or "thank you" depending on the context. Oyaji is not apologizing for making fun of the proprietor, which obviously was not his intent, but rather for having used him as an example without his permission.
- *jitsu* = "truth/fact," and *jitsu wa* = "the truth is/in fact/actually," but it's often used to preface explanations in situations when an English speaker would not use a similar phrase.
- *kore* ("this/these") is usually reserved for inanimate things, but a parent will sometimes refer to one of his own children as *kore*, and masters/mentors sometimes will refer to a servant or an apprentice the same way.
- *oshietai* is the "want to" form of *oshieru* ("teach"). *Kore ni oshietai* is a complete thought/sentence ("[I] wanted to teach [it] to this one") modifying *koto* ("thing").
- *arimashite* is the PL3 *-te* form of *aru* ("exists/there is" for inanimate things); the *-te* form is here being used to state the cause or reason for having made an example of the proprietor.

5 **Ibashi**: ありがとうございました。親父さん、親方、本当に 勉強 になりました!
Arigatō gozaimashita. Oyaji-san, Oyakata, hontō ni benkyō ni narimashita!
thank you (title-hon.) proprietor truly study/lesson became
"Thank you very much. Oyaji-san, Oyakata, I've learned a valuable lesson." (PL3-4)

- *arigatō gozaimashita* is a very formal "thank you."
- *benkyō ni narimashita* is the PL3 past form of *benkyō ni naru* (lit. "became study/a lesson"), an idiomatic expression for "it was a learning experience" or "it was illuminating/enlightening/informative." *Benkyō ni natta* in the next frame is the plain/abrupt past form of the same expression.

6 **Oyaji**: そう か? 勉強 になった か?
Sō ka? Benkyō ni natta ka?
that way (?) study/lesson became (?)
"Is that right? You learned a lesson, did you?" (PL2)

Sound FX: ニカッ
Nika! (effect of breaking into sly grin)

ホナ、授業料を払ってもらおうか。
1
どやボンさん、今夜は伊橋におごってもらおう！
そら、ええですな！
エエー…
2
ホナ親方、トロとイクラとウニと甘エビ！
そ、そんな高いものばかり…
3
やっぱり、寿司屋さん嫌い！
ハハハ
4

1 **Oyaji**: ホナ、　授業料　を 払ってもらおう か。
Hona, *jugyō-ryō* *o* *haratte moraō* *ka.*
in that case/then tuition fee (obj.) let's have you pay (?)
"In that case, let's have you pay us tuition, shall we?"
"Then you owe us tuition." (PL2-K)

- *hona* is dialect for *sore nara* ("if that is that case/if so/then").
- *jugyō* = "class/lessons," and *-ryō* is a suffix meaning "the fee/charge for ～," so *jugyō-ryō* = "tuition fee."
- *haratte* is the *-te* form of the verb *harau* ("pay"), and *moraō* is the volitional ("let's/I shall") form of *morau* ("receive"), which after the *-te* form of a verb implies the speaker/subject "receives" the action, or has the action done for him/her. The volitional form can have the feeling of requiring/demanding the action—though in this case it would appear to be only in jest.

2 **Oyaji**: ど や、 ボンさん、 今夜　は　伊橋　に　おごってもらおう!
Do ya, *Bon-san,* *kon'ya* *wa* *Ibashi* *ni* *ogotte moraō!*
how is (nickname-hon.) tonight as for (surname) by let's have [him] treat [us]
"What do you say, Bon-san. Let's have Ibashi treat us tonight." (PL2-K)

Bon-san: そら、　ええ　です　な!
Sora, *ē* *desu* *na!*
as for that good/fine is (colloq.)
"That's a great idea!" (PL3-K)

Ibashi: エエーッ?
Ē!?
what?/huh?
"Wha-a-a-at?" (PL2)

- *ogotte* is the *-te* form of *ogoru* ("treat [someone] to food/a meal"), and *moraō* is again the volitional ("let's/I shall") form of *morau*. *Ogotte morau* = "have [someone] treat [me/us]" or "be treated by [someone]." *Ni* marks the person who will be doing the giving/treating.
- *sora* is a contraction of *sore wa* ("as for that").
- Bon-san's *ē* is dialect for *ii/yoi* ("good/fine/OK"); Ibashi's *ē?* is like a "wha-a-at?" shouted in alarm/protest.

3 **Bon-san**: ホナ、　親方、　トロ　と　イクラ　と　ウニ　と　甘エビ!
Hona, *Oyakata,* *toro* *to* *ikura* *to* *uni* *to* *amaebi!*
in that case/then proprietor fatty tuna and salmon roe and sea urchin and deep water shrimp
"In that case, Oyakata, I'll have some *toro* and salmon roe and sea urchin and shrimp." (PL2-K)

Ibashi: そ、　そんな　高い　もの ばかり...
So- *sonna* *takai* *mono* *bakari...*
(stammer) that kind of high/expensive things of a kind
"B- but all are that kind of expensive thing . . ."
"B- but those're all so expensive . . ." (PL2)

- *toro* refers to premium raw tuna with high fat content.
- *sonna* means "that kind of," but it can also be used as an interjection of dismay/protest (like a "B- but . . ." uttered in protest), which is certainly part of the intent here.
- *bakari* after a noun describing a category implies the objects referred to are "all of that category/alike/of a kind"; in this case, all the seafood items Bon-san mentioned are alike/of a kind in being "expensive things."

4 **Ibashi**: やっぱり 寿司屋さん　嫌い!
Yappari *sushiya-san* *kirai!*
after all sushi shop-(hon.) dislike
"I dislike sushi shops after all!"
"I don't think I like sushi shops after all!" (PL2)

All: ハハハ　ハハハハハ
Ha ha ha *Ha ha ha ha ha*
Ha ha ha Ha ha ha ha (laughter)

- *yappari* is a colloquial *yahari*, which means "in the end/after all/on second thought/in retrospect."

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1

OL1: なんかつまんない し、 会社 やめてしまおうかと…
Nanka tsumannai shi, kaisha yamete shimaō ka to…
vaguely uninteresting and so co./job shall quit (?) (quote)
"Work is such a drag, somehow. I'm thinking maybe I'll quit." (PL2)

OL1: すぐに でも。
Sugu ni demo.
immediately or something
"Maybe even right away" (PL2)

- *nanka* is a contraction of *nanika*, literally "something" but often used as a softener, like "somehow/vaguely/kind of ～."
- *tsumannai* is a contraction of *tsumaranai* ("uninteresting/boring").
- *yamete* is the *-te* form of *yameru* ("quit"), and *shimaō* is the volitional ("let's/I shall") form of *shimau* ("end/finish/put away"), so *yamete shimaō* expresses her intent to quit her job.
- *ka to* implies something like *ka to omou*; ～ *to omou* = "I think ～," and ～ *ka to omou* = "I think maybe ～."

2

OL2: そんなっ! 今 辞めちゃだめ よっ。
Sonna! Ima yamecha dame yo!
(exclam.) now must not quit (emph.)
"Oh, no! You can't quit now!" (PL2)

OL2: せめて 新入社員 の 入ってくる 4月 まで
Semete shinnyū shain no haitte kuru shigatsu made
at least new employees (subj.) enter/join April until
いなくちゃっ。
inakucha!
must be (here)
"You have to stay at least until April, when the new employees come in." (PL2)

- *yamecha dame* is a contraction of *yamete wa dame*, a "must not" form of the verb *yameru* ("quit"). *Inakucha* is a contraction of *inakute wa*, negative *-te* form of *iru* ("be/stay [in a place]"); *dame* is again implied, but since the verb is negative (in effect making a double negative), the meaning becomes "must."
- *haitte* is the *-te* form of *hairu* ("come in/go in"), and adding *kuru* ("come") clarifies that the intended meaning here is "come in [to the company]" → "join the company." *Shinnyū shain no haitte kuru* is a complete thought/sentence ("the new employees join") modifying *shigatsu* ("April") → "April, when the new employees join."

3

Boss: そのとおりっ。しごと の ひきつぎ だってある し…
Sono tōri! Shigoto no hikitsugi datte aru shi…
exactly so work/duties of transfer also exists (reason)
"That's right! There's the transfer of duties and so forth." (PL2)

Boss: さすが 先輩 OL。わかっとる。
Sasuga senpai ōeru. Wakattoru.
as would expect senior OL understands
"That's a senior OL for you. She understands." (PL2)

- *datte* is a colloquial *mo* ("also"); using *datte/mo* here implies he's naming only one of many similar things that could be mentioned as reasons to stay.
- *wakattoru* is a colloquial equivalent of *wakatte iru* ("understands").

4

OL2: 新人社員 で かっこいい 人
Shinnyū shain de kakko ii hito
new employee among cool/dashing person
入ってくる かも知れない じゃんっ。
haitte kuru kamo shirenai jan!
enter/join might possibly isn't it so?
"Someone really handsome might join the company, you know." (PL2)

OL2: もったいない よっ。
Mottainai yo!
wasteful/a shame (emph.)
"It'd be such a waste [if you quit now]." (PL2)

- *jan* is a very informal contraction of *ja nai no* or *ja nai (desu) ka*, literally, "isn't it so?" Usually the question is purely rhetorical ("right?/isn't that so? [Yes, it is]") and the actual effect is emphatic/assertive.

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1 **"Sound" FX**: しーん
Shiin (effect of complete silence coming from TV)

Husband: ん？
N?
"Hunh?" (PL2)

2 **Wife**: やーねー。それ リモコンじゃなくて 携帯 電話 よ。
Yā nē. Sore rimokon ja nakute keitai denwa yo.
silly (colloq.) that remote is not-and portable phone (is-emph.)
"Silly, that's not the remote, it's a portable phone." (PL2)

Wife: たつ彦ちゃん の。
Tatsuhiko-chan no.
(name-dimin.) 's
"Tatsuhiko's." (PL2)

Husband: お？ ああ…
O? Ā...
(interj.) (interj.)
"Huh? Oh..." (PL2)

- *yā nē* is a colloquial variation of *iya ne*. *Iya* typically means "disagreeable/distasteful," but used in a more lighthearted way it can imply "silly."
- *rimokon* is shortened from *rimōto kontorōru*, the katakana rendering of the English "remote control."
- X *ja nakute* Y *(da/desu)* means "it's not X but rather is Y." In colloquial speech, the emphatic particle *yo* can often serve by itself as *desu yo* ("is" + emphasis), especially among female speakers.

3 **Wife**: 携帯 もった？ 気をつけて いってらっしゃい。
Keitai motta? Ki o tsukete itterasshai.
portable took carefully go and come
"Got your cell phone? Be careful, now, and have a nice day." (PL3)

Tatsuhiko: いってきまーす。
Itte kimāsu.
will go and come
"Bye." (PL3)

- *motta* is the plain/abrupt past form of *motsu* ("carry/pack/take along").
- *itterasshai* (lit., "go and come," command) is the standard "goodbye" used to send off someone leaving for work or school, so it can be considered roughly equivalent to "have a nice day" and similar phrases used in English; here, *ki o tsukete* modifies the phrase, so literally she is urging him to "go and come carefully."
- *itte kimasu* (lit., "will go and come") is the standard "goodbye" used by the person who is leaving. The *ma* often gets elongated.

4 **Narration**: そして
Soshite
and
Later

Tatsuhiko: ハーイ。
Hāi.
"Yes." (PL3)

Wife: あ、 英語塾 終わった？ 次 は 学習塾 ね。
A, eigo-juku owatta? Tsugi wa gakushū-juku ne.
(interj.) English lessons finished next as for cram school (is-colq.)
"Oh, you're done with English? Next is your cram school." (PL2)

Husband: (thinking) リモコン みたいな もん じゃねー か。
Rimokon mitai na mon ja nē ka.
remote control like thing is it not ?
"It's the same thing as a remote." (PL2)

- *juku* refers to a wide variety of after-school and Saturday academies many Japanese school children attend to supplement their studies, mostly in preparation for school entrance exams.
- *owatta* is the plain/abrupt past form of *owaru* ("[something] ends").
- *～ mitai na mon(o)* means "something that is like ～/virtually the same thing as ～."
- *ja nē ka = ja nai ka* ("is it not?")—a rhetorical question that actually makes a rough/informal masculine assertion.

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1

Boss: あー、うちの　女の子　に　もたせます　から。
Ā, uchi no onna no ko ni motasemasu kara.
(interj.) our girl(s) (doer) will make carry because/so
"Oh, I'll have one of our girls deliver it." (PL3)

- *uchi* literally means "within/inside," but in many cases it's used to mean "our house/shop/company." *Uchi no* means "of/belonging to our house/shop/company," or simply, "our."
- *motasemasu* is the PL3 form of *motaseru*, the causative ("make/let") form of *motsu* ("hold/carry"). *Ni* marks the person being made to do the action.
- *kara* ("because/so") implies something like "so you don't need to worry about it" or "so you can expect it soon," etc.

2

OL1: 女の子　って　言い方　失礼　だ　と思いません？
Onna no ko tte ii-kata shitsurei da to omoimasen?
girls (quote) way of saying rude is (quote) not think
"Don't you think it's rude of him to call us girls?" (PL3)

OL1: 私、　行きたくない　なー。
Watashi, ikitakunai nā.
I/me not want to go (colloq.)
"I sure don't want to go." (PL2)

Kimura: 困った　課長　ねー。
Komatta kachō nē.
problematic section chief (colloq.)
"He's a problematic boss, isn't he?"
"The boss is really insensitive that way, isn't he?" (PL2)

- *tte* is a colloquial equivalent of quotative *to iu*, which indicates that the preceding is the specific content/nature of what follows.
- *ii-* is the stem of *iu* ("say"), and *-kata* is a verb suffix meaning "method/way of ~ing," so *ii-kata* = "way of saying"; it can refer to tone of voice, choice of words, turn of phrase, the particular content or general drift, etc., of what is said.
- *omoimasen* is the PL3 negative form of *omou* ("think"); here it's made into a question ("don't you think?") by raising the intonation on the last syllable. The question particle *ka* is commonly omitted in colloquial speech.
- *ikitakunai* is the negative form of *ikitai* ("want to go"), from the verb *iku* ("go"). *Nā* adds colloquial emphasis.
- *komatta* is the plain/abrupt past form of *komaru* ("be faced with a problem/caught in a fix"), so *komatta hito* looks like it would mean "a person who was in trouble/a fix," but often it's actually an idiomatic expression meaning that the speaker finds that person problematic in some way—whether because he is making trouble, acting inept or insensitive, being silly, etc.

3

Boss: あー、木村くん、　おつかい　頼む!!
Ā, Kimura-kun, otsukai tanomu!
(interj.) (name-fam.) (hon.)- errand request
"Ah, Ms. Kimura, I will request an errand."
"Ah, Ms. Kimura, I have an errand for you." (PL2)

- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."). Among peers it's used mainly with males, but in a corporate setting superiors address/refer to both male and female subordinates with *-kun*.
- *tsukai* ("errand") often gets the honorific prefix *o-* regardless of politeness level.

4

OL1: 先パイ？
Senpai?
senior
"*Senpai*?" (PL2)

Arrow: 30才
Sanjussai
30 years of age
Age 30

- *senpai* refers to a person who is one's "senior" within a given group by virtue of having become a member of the group first. Later arrivals often address their predecessors/seniors as *senpai* rather than using their names.

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1 **Woman**: 悪い けど、この 指輪 返す わ。
Warui kedo, kono yubiwa kaesu wa.
bad but this ring will return (fem. colloq.)
"I'm sorry, but I have to return this ring." (PL2)

Sound FX: コト
Koto
Tap (sound of setting hard but relatively light object on table)

Man: えっ？
E!?
"Huh?" (PL2)

- *warui kedo* (lit., "it's bad [of me] but ～") is often used as an informal apology: "I'm sorry, but ～."
- *o*, to mark *yubiwa* ("ring") as the direct object of *kaesu* ("return [something]"), has been omitted, as it often is in colloquial speech.
- *wa* is a feminine particle used to add light emphasis in colloquial speech.

2 **Man**: って こと は 何？
Tte koto wa nani?
(quote) thing/fact as for what
"Which means what?" (PL2)

け、 結婚 を 白紙 にする とか？
Ke- kekkon o hakushi ni suru to ka?
(stammer) marriage (obj) white sheet make it or something
"That you want to cancel the wedding or something?" (PL2)

- *tte koto wa* is a colloquial equivalent of *to iu koto wa* ("as for the fact that"); here it serves as shorthand for quoting her words back to her: "as for the fact that you say you will return the ring, [what does it mean?]."
- *hakushi* = "white/blank paper," and ～ *ni suru* means "make it ～" in the sense of making a change. *Hakushi ni suru* = lit. "make it a blank paper/slate," here implying "cancel the plans."

3 **Woman**: 私、 あなた に うそ を ついてた の。
Watashi, anata ni uso o tsuiteta no.
I/me you to lie (obj.) was telling (explan.)
"I was lying to you." (PL2)

Man: 何っ？
Nani!?
"What?!" (PL2)

- *uso o tsuiteta* is a contraction of *uso o tsuite ita* ("was lying/had told a lie"), past form of *uso o tsuite iru* ("am/is/are lying"), from *uso o tsuku* ("tell a lie"). *Wa*, to mark *watashi* ("I/me") as the topic of the sentence, has been omitted, as it often is in colloquial speech.

4 **Woman**: ほんと は さー、 指 のサイズ
Honto wa sā, yubi no saizu
true/truth as for (colloq.) finger of size
7号 じゃなくて 10号 なのーっ。
nanagō ja nakute jūgō nano–!
no. 7 is not-but no. 10 (explan.)
"The truth is, well, my finger size isn't a 7 but a 10." (PL2)

Man: 明日 お店 行って 直してくる よ。
Ashita o-mise itte naoshite kuru yo.
tomorrow (hon.)-shop go-and fix-and-come (emph.)
"I'll go to the shop and get it fixed tomorrow." (PL2)

- *honto* ("true/truth") is often shortened to *honto* in colloquial speech.
- the particle *sa* or *sā* in the middle of a sentence is often like the colloquial English pause words "like/you know/you see."
- X *ja naku te* Y means "not X but Y/Y instead of X."
- *itte* is the *-te* form of *iku* ("go"); the *-te* form is being used as a continuing form: "go [to the shop] and . . ." *E*, to mark *o-mise* as the destination, has been omitted.
- *naoshite* is the *-te* form of *naosu* ("fix/correct"), and *kuru* = "come"; *naoshite kuru* is literally "will fix it and come [back]," but of course he means "will have it fixed/get it fixed."

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1 **Moeko**: 今度の　休み、　温泉　行かない?
Kondo no yasumi, onsen ikanai?
next day off/holiday hot spring not go
"How about going to a hot springs for the coming holiday?" (PL2)

OL2: いい　ね、　みんな　で。
Ii ne, minna de.
good (colloq.) everyone with
"Great idea—all of us together." (PL2)

- *kondo* is literally "this time," so *kondo no* = "this time's/of this time," but it can also mean "the recent" or "the next/upcoming" depending on context. *Kondo no yasumi* = "the next/upcoming day off," which could refer either to a regular day off (most typically Sunday) or to a special holiday.
- *ikanai* is the negative form of *iku* ("go"); making a group suggestion with a negative question feels like "Why don't we ～/How about we ～?"

2 **OL3**: 彼女 . . .　　どー　する?　誘う?
Kanojo . . .　dō　suru?　Sasou?
her/that woman what/how do invite
"What about her? Shall we invite her?" (PL2)

OL2: うーん、あまり　話した　事　ない　し　ねー。
Ūn, amari hanashita koto nai shi nē.
(interj.) very much talked situations not exist (cause) (colloq.)
"Hmm, we've never really talked to her very much . . ." (PL2)

- *ūn* implies she's pondering an answer, but also carries a note of reluctance.
- *amari* followed by a negative later in the sentence means "[not] very much."
- *hanashita* is the plain/abrupt past form of *hanasu* ("speak/talk [to]"), and *koto (ga) nai* after a past verb means "have never [done the action]." *Amari hanashita koto ga nai* = "have never spoken very much."
- *shi* here is being used to state a cause/reason for reluctance—i.e., not wanting to invite the other woman.

3 **Moeko**: 何　を　言ってる　の?
Nani o itteru no?
what (obj.) are saying (explan.-?)
"What are you talking about?" (PL2)

皆、　もっと　大人　になんな　よ。
Minna, motto otona ni nanna yo.
everyone more adult become-(command) (emph.)
"Everyone, become more of an adult."
"Grow up." (PL2)

OL2: もえこ . . .
Moeko . . .
(name)　**"Moeko . . ."** (PL2)

- *itteru* is a contraction of *itte iru* ("is/are saying"), from the verb *iu* ("say").
- *nanna* is a contraction of *narinasai*, a relatively gentle command form of the verb *naru* ("become"); *ni* marks the result of the becoming, so *otona ni naru* = "become an adult/grow up."

4 **Moeko**: 人数　　多く　で　行った　方　が
Ninzū　ōku de itta hō ga
number of people many with went side (subj.)
安くすむ　んだ　から　ね。
yasuku sumu n da kara ne.
is cheaper (explan.) because (colloq.)
"Going with more people makes it cheaper." (PL2)

OL2: ハイ。
Hai.
"Right." (PL2)

- *itta* is the plain/abrupt past form of *iku* ("go"); *ninzū ōku de itta* is a complete thought/sentence ("went with the number of people greater") modifying *hō* (lit., "side/direction," referring to one side of a comparison).
- *hō ga* marks the greater item ("is more ～/is ～er") in a comparison; *yasuku* is the adverb form of *yasui* ("cheap"), and ～ *hō ga yasui* means "(doing) ～ is cheaper."
- *sumu* = "end/finish," so *yasuku sumu* is literally "ends cheaper" → "will turn out/be cheaper."

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1

A: 何　見てん　の?
Nani miten no?
what is/are looking at (explan.)
"What're you looking at?" (PL2)

B: 卒業　アルバム。
Sotsugyō arubamu.
graduation album
"My high school yearbook." (PL2)

- *miten* is a contraction of *mite iru* ("is/are looking at"), from *miru* ("see/look at"); *o*, to mark *nani* ("what") as the direct object, has been omitted.
- asking a question with the explanatory *no* is very common in colloquial speech, especially among female speakers. The speaker simply uses the rising intonation of a question on *no*.

2

B: これ　見る　たびに　この　頃　に　戻れたら　なー
Kore miru tabi ni kono koro ni modoretara nā
this see/look at each time this period to if could return (wish)
って　思う　の。
tte omou no.
(quote) think (explan.)
"Every time I look at it I wish, 'If only I could go back to those days.'" (PL2)

- *tabi ni* after the plain, non-past form of a verb means "each/every time [one does the action/the action occurs]."
- *koro* (or *goro*) usually refers to an approximate point in time, but it can also refer to a general period of time: *kono koro* = "this period/this era/these days"; *ano koro* = "that period/that era/those days."
- *modoretara* is a conditional ("if/when") form of *modoreru*, the potential ("can/be able to") form of *modoru* ("return/go back"), and *nā* after a conditional form can express a wish.

3

A: 私　も　そう　思う　こと　ある。
Watashi mo sō omou koto aru.
I/me also that way think situations/times exist
"I think that, too, sometimes." (PL2)

A: あの　頃　は　良かった　な…　とか　さ。
Ano koro wa yokatta na… to ka sa.
that period as for was good (colloq.) things like (colloq.)
"[I think] things like, "Those days sure were great."
"You know, like, how great things were back then." (PL2)

- *koto (ga) aru* after a non-past verb means "there are times when [the action occurs]" or "[I] sometimes [do the action]."
- *yokatta* is the plain/abrupt past form of the adjective *ii/yoi* ("good/fine").
- *~ to ka* implies "say/think things like ~."
- *sa* (or sometimes *sā*) is a particle used colloquially as a kind of verbal pause to draw the listener's attention to what the speaker is saying, something like a teen's use of "like/you know" in colloquial English.

4

B: その　逆。　この　頃　に　戻って
Sono gyaku. Kono koro ni modotte
of that the opposite these days to return-and
ダイエットして　写真　撮り直したい　の。
daietto shite shashin torinaoshitai no.
diet-and picture want to retake (explan.)
"It's the opposite. I want to go back to those days and go on a diet and have my picture retaken." (PL2)

FX: まんまる
Manmaru
Roly-poly (effect of perfect roundness/plumpness)

A: わー!
Wā!
(exclam.) **"Wow!"** (PL2)

- *modotte* is the *-te* form of *modoru* ("return/go back"), and *daietto shite* is the *-te* form of *daietto suru* ("to diet/go on a diet").
- *tori-* is the stem of *toru* ("take [a picture]"), and *naoshitai* is the "want to" form of *naosu*, which after the stem of a verb implies redoing the action for remedial/corrective purposes. The "want to" applies to the entire sequence of actions, not just to *toru*.

I'M HUNGRY. CAN I HAVE A SNACK?
SURE. HELP YOURSELF.
YOU CAN HAVE AN APPLE OR AN ORANGE FROM THE FRIDGE.
EVEN THOUGH WE'RE BOTH TALKING ENGLISH, WE'RE NOT SPEAKING THE SAME LANGUAGE.
1
2
3
4

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1

Calvin: "I'm hungry. Can I have a snack?"
おなか すいちゃった。 おやつ 食べて いい?
Onaka suichatta. Oyatsu tabete ii?
stomach became empty-(complete) snack eat good/okay

- the *-te* form of a verb plus *ii* ("good/fine/OK") grants permission to do the action—or if spoken with the intonation of a question, asks permission. *Tabete* is from *taberu* ("eat"), so *tabete ii?* = "may I eat?"

2

Mom: "Sure. Help yourself."
いい わ よ。 自分で やって ね。
Ii wa yo. Jibun de yatte ne.
good/OK (fem.) (emph.) by oneself do (colloq.)

- sure 「もちろんいい／どうぞ」など、積極的に肯定的な返事をするときに使う。
- Help yourself 「自由に召し上がってください／自分でお取りください」など、自分で勝手に取って飲食することを勧めるときに使う表現。
- the *-te* form of a verb can make an informal request or a gentle command, so *jibun de yatte* = "(please) do it yourself" → "get it yourself/help yourself."

3

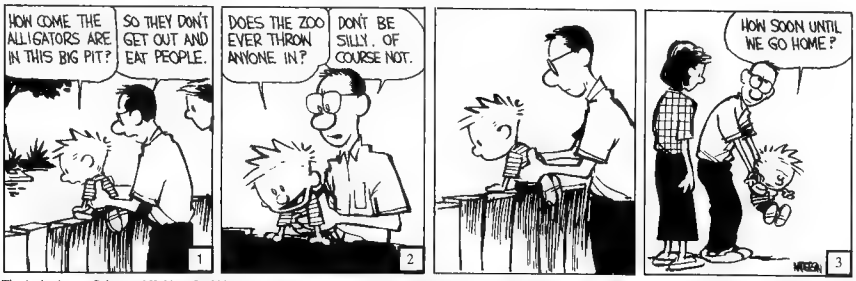
Mom: "You can have an apple or an orange from the fridge."
冷蔵庫 に 入ってる リンゴ か オレンジ 食べて いい から。
Reizōko ni haitteru ringo ka orenji tabete ii kara.
refrigerator in is inside apple or orange eat good/OK because

- fridge = refrigerator「冷蔵庫」の略。
- *ka* between two nouns means "or."

4

Calvin: "Even though we're both talking English, we're not speaking the same language."
同じ 英語 しゃべってる のに、言ってること が 全然 通じてない な。
Onaji eigo shabetteru noni, itteru koto ga zenzen tsūjitenai na.
same English are speaking although saying thing (subj.) [not] at all not getting through (colloq.)

- even though ここでは「～だが/なのに」の意味で though を強調した表現。「たとえ～でも」の意味にも用いる。
- We're not speaking the same language 「同じ言語を話していない」 ≒「話が通じていない」。
- *zenzen* followed by a negative means "not at all"; *tsūjitenai* is a contraction of *tsūjite inai* ("is not getting through"), from *tsūjiru* ("go through," or with language "understand/be understood").


HOW COME THE ALLIGATORS ARE IN THIS BIG PIT?
SO THEY DON'T GET OUT AND EAT PEOPLE.
1
DOES THE ZOO EVER THROW ANYONE IN?
DON'T BE SILLY. OF COURSE NOT.
2
HOW SOON UNTIL WE GO HOME?
3

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1

Calvin: "How come the alligators are in this big pit?"
どうして ワニ は こんな 大きな 囲い の 中 に 入ってる の?
Dōshite wani wa konna ōki na kakoi no naka ni haitteru no?
why alligators as for this type of large cage/enclosure of inside within are in (?)

Dad: "So they don't get out and eat people."
逃げ出して 人 を 食べたりしない ように さ。
Nige-dashite hito o tabetari shinai yō ni sa.
run out-and people (obj.) not do a thing like eat so that (emph.)

- How come? = why、「どうして／なぜ」の口語表現。
- So they don't get out and eat people は Alligators are in the big pit so that they don't... の意味。So (that) ... は目的「～のために」を表わす。get out および eat people はともに they don't に続く。
- *tabetari shinai* is the negative form of *tabetari suru*, from *taberu* ("eat"). The *-tari suru* form of a verb, when used with a single verb, literally means "do such a thing as/do a thing like" and is often a way of "softening" the verb, making it sound less harsh/abrupt.

2

Calvin: "Does the zoo ever throw anyone in?"
この 中 に 人 を 投げ込む こと ある の かな?
Kono naka ni hito o nage-komu koto aru no kana?
this inside/center into people (obj.) throw in situation exists (explan.) I wonder if

Dad: "Don't be silly. Of course not."
バカな こと 言うな よ。 そんな ことする わけ ない だろ。
Baka na koto iu na yo. Sonna koto suru wake nai daro.
foolish thing don't say (emph.) that kind of thing do reason not exist surely

- throw anyone in = throw anyone into the pit.
- silly 「ばかげた／くだらない」など理屈に合わないでばかげていること。知力的な愚かさを強調する stupid と異なり、人を愚弄する表現とはならない。
- of course は肯定的な「もちろん」、of course not はその否定で「もちろんそうではない/そんなことはない」の意味。
- *koto (ga) aru* after a non-past verb means "do the action sometimes"; in a question it becomes "[do they/does he] ever do the action?"
- *baka na* means "foolish/idiotic" and can be quite insulting, but it's also used more lightly to mean "silly."

3

Calvin: "How soon until we go home?"
まだ ウチ に 帰んない の?
Mada uchi ni kaennai no?
still/yet home to not return home (?)

- How soon until... いつ家に帰るのかを尋ねるのに「どれだけ早く／どれだけすぐに」という表現を使うことで、一刻も早く家に帰りたい気持ちを表わしている。
- *kaennai* is a contraction of *kaeranai*, the negative form of *kaeru* ("go home"), and *no* makes a colloquial question, so in Japanese we have Calvin saying, "Aren't we going home yet?"

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1 **Garfield:** "My pet spider, Renaldo here, can do a trick!"
ここ に おります わが輩 の ペット、
Koko ni orimasu wagahai no petto,
here at exist I/me 's pet
クモ の レナルド が 芸 を ご覧にいれます。
kumo no Renarudo ga gei o goran ni iremasu.
spider (=) (name) (subj.) trick (obj.) will show/present

- trick ここでは「芸当／技」。また手品、策略などの意味にも用いられる。
- *wagahai* is a somewhat archaic word for "I/me" that carries a rather pompous feeling. We used it here to give Garfield's speech some of the lofty tone of a ringmaster or master of ceremonies announcing the next act.
- *kumo no Renarudo* is like "Renaldo the spider."
- *goran ni iremasu* is the polite form of *goran ni ireru*, a formal PL4 expression something like "show/present for your viewing pleasure."

2 **Sound FX:** Whap!
パシン!
Pashin!

3 **Garfield:** "Of course, he can only do it once!"
もちろん 一回 しか できない けど ね。
Mochiron ikkai shika dekinai kedo ne.
of course one time only can't do although (colloq.)

- it は the trick をさす。
- a number plus *shika* plus a negative means "only that many"; *dekinai* is the negative form of *dekiru* ("can do"), so *ikkai shika dekinai* = "can do only one time."

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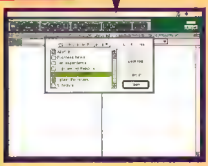

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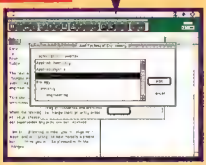

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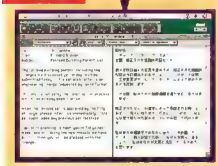

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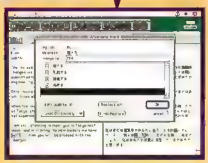

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¥en For The Burn

Once a mere fad, working out gains popularity with a stationary nation.

Fitness clubs. There's no better evidence of a society full of white collar workers than expensive facilities built for the express purpose of exercise. Beginning as a fad in the mid-1980s, working out continues to increase in popularity in Japan as this generation adopts yet another aspect of Western life.

According to the Fitness Industry Association Japan (*Nihon Fittonesu Sangyō Kyōkai*, 日本フィットネス産業協会), men and women are now equally represented at sports clubs; but it was young Office Ladies who jump-started the fitness trend. About ten years ago, the import of Western-style aerobic exercise made it quite fashionable to join fitness clubs. Recognizing the potential, trading companies began a building frenzy, with 200 clubs opening in the peak year of 1989. Various groups got in on the boom, including, interestingly enough, Japan Tobacco, which owns the TRIM clubs.

First-year costs at Tokyo sports clubs can be very high, so the smart shopper waits for a "zero yen" sign-up fee campaign.

Eventually mismanagement and a changing economy saw smaller companies bought out by larger ones, and today construction is one-tenth that of the boom period. Even so, the Fitness Industry Association counts more than 1,500 clubs currently operating, not including municipal gyms, some of which rival the facilities of private clubs.

Aerobics and . . . Enka-bics?

Unlike many fads, aerobics survived its own trendiness to become a mainstream offering. Some clubs have up to three studios and juggle a schedule of more than 90 classes a week, including lower-impact options like stretching, tai chi, and yoga.

Foreign influence still continues to dominate the aerobics scene. American pop and Euro-beat music reign and Japanized English instructions—*janpu, suteppu, kikku*—are imported along with the choreography. Since many of the instructors either go to the US for workshops or attend international ones held in Japan, all the latest fads and fashions of Southern California quickly make their way into clubs. Circuit classes, weight-training classes, and new equipment like the tube and step are routine now. "Aqua-bics," a more aerobically challenging version of water exercise, requiring alien-looking devices for movement resistance, is catching on, while

Customers are lured by the "extras" a club can offer—here, a machine to perfect one's golf swing.

the most recent import is hip-hop. Incorporated into a workout and called "funk aerobics" or offered as a dance class, this popular craze is becoming part of most clubs' regular schedules.

Ever the adaptors, the Japanese have plenty of their own ideas when it comes to aerobics. Mature patrons with less stamina who don't know a Euro-beat from a deadbeat want to exercise to music, too. Created with this crowd in mind was "*enka-bikusu*" (演歌ビクス)—low-impact aerobics set to traditional Japanese *enka* music. Popular in the Kansai region, the slow-tempo *enka*-bics, with its sing-along atmosphere, is spreading throughout the country.

Another exercise innovation created by a Kansai club is "*onsen*-bics" (温泉ビクス). Unlike regular aqua-cise or the more difficult aqua-bics, this exercise takes place in the relaxing warmth of mineral-rich hot springs water. For believers in the curative powers of an *onsen*, it's a doubly healthy pursuit.

A variety of sports and vitamin drinks sustain thirsty patrons.

These homegrown classes are popular with women and retirees, the targeted growth market for the fitness industry.

Perhaps the most surprising aspect (to Westerners) of Japanese sports clubs is something that pervades the rest of Japan: cigarette smoke. Despite the healthy atmosphere of a gym and patrons who do an impressive combination of endurance and weight training, it is not uncommon for die-hard smokers to follow up a workout with a cigarette or two. Sometimes there's even a designated smoking area within the facility. An industry executive tried to explain: Exercising started out as a fashionable, trendy thing to do, not as a health movement. Therefore smoking and exercise don't necessarily seem to be contradictory activities to many people.

An oasis of sweat

Club names range from the utilitarian (Central Sports) to the intriguing (Tipness, XAX). All consist of the basic "*supōtsu kurabu*" (スポーツクラブ) features, but to stay a cut above the competition, some clubs offer a variety of extras that for once live up to the ubiquitous English advertising slogan, "For your beautiful amenity life."

For Japanese who like their amenities, there are tanning beds, juice bars, golf lessons, small indoor driving ranges, squash courts, lecture halls, and organized group activities to choose from. A hint of resort life exists at top of the price

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range in clubs like the aptly named Oasis, in Shinjuku. Conjuring up images of Roman baths, one of the pools in the airy, windowed central space features a Mediterranean fountain with water gushing onto the shoulders of relaxed patrons. With members chatting among themselves while taking advantage of the numerous whirlpool jets, the sociable scene is reminiscent of Japan's traditional public bathhouses. Not surprisingly, one of the adaptations common in many clubs is the installation of Japanese-style baths in the locker rooms.

Soothing pool areas aside, a typical Japanese sports club is not exactly the place to get away from it all. Space is the biggest constraint. In a land where the price of a square inch of real estate boggles the mind, it's rare to find a free-standing facility, and often sports clubs are located, pools and all, on the upper floors of department stores and office buildings. Yet despite the small spaces usually allotted for training rooms, large clubs boast more than 100 pieces of equipment for weight training and endurance training (stair-climbing machines, treadmills, stationary bicycles, and cross-country skiing machines) often placed literally elbow to elbow.

Time and Money

Time is another challenge. Breaking away from the office to work out during lunchtime is still extremely rare, and clubs don't open early enough for members to exercise before work. Consequently, since the patrons' working hours are all pretty much the same, health clubs provide a textbook example of the 80/20 rule: the majority of any club's customers want to work out during the same small window of time. Once the office workers descend at 6 PM, the club is practically standing room only. This doesn't stop devotees from pumping, sweating, and otherwise *ganbarimasu*ing. Indeed, fanatics who exercise every night of the week are common.

Unfortunately for busy office workers, club membership fees are highest for customers who must attend at peak times, with first-year costs at Tokyo sports clubs ranging from $1,600–$2,100 (subsequent years don't require the initial sign-up fee, which can be as high as $600).

Although fees have decreased since the highs of the bubble economy in the late 1980s, these costs don't usually include rental of special equipment like golf clubs or use of tanning machines. Waiting to join a club during zero-yen sign-up fee campaigns can save hundreds of dollars. But the best way to reduce fees is to live in the suburbs or beyond, where club fees can be half that of their big-city counterparts, even for different branch locations of the same company.

The Kurabu Scene

Fortunately clothing doesn't have to be a big expenditure for the fitness customer. Working out in the training room does not require socially obligatory outfits like those of the plaid-clad golfers or knicker-bedecked hikers. Instead, the gym's must-wear clothing is remarkably casual: sweatpants or shorts, and a T-shirt with something written on it (preferably a

(continued on page 81)

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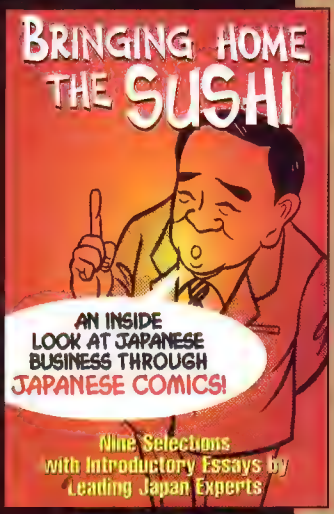
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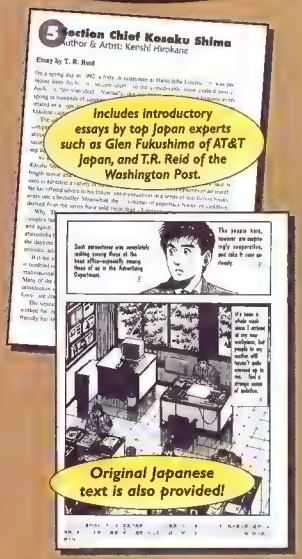
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BOOK REVIEW

Looking for the Lost

Alan Booth's final journey through Japan reveals the beauty in the ordinary

LOOKING FOR THE LOST: JOURNEYS THROUGH A VANISHING JAPAN, by Alan Booth. Kodansha Globe, 1996. 389 pages, $15.00 (paperback) or $25 (hardcover).

A month ago, I was given a copy of *Looking for the Lost*, just published in paperback by Kodansha Globe. I had not heard of Alan Booth until then, but as soon as I started reading the book, I wondered why I hadn't.

Booth, who died of cancer in 1993, was a great writer who was at his best chronicling his long treks through rural Japan. On the face of it, this subject might seem to be the stuff of yet another travel monologue by an undistinguished stranger in a strange land. Booth's appeal, however, lies in the fact that the Japan he shows us is not a very strange land at all. It is populated with ordinary Tanakas: bus drivers, shop owners, construction workers, teachers, and innkeepers. These are the people Booth meets along the way of three hazily defined quests, and they are the heart and soul, if not the mouth, of his stories.

Booth had good practice at this medium. His 1986 book, *The Roads to Sata*, was a walk from Cape Soya, the northern tip of Hokkaido, to Cape Sata, the southern end of Kyushu. The format is the same as in *Looking for the Lost*: Booth walks from town to town, mostly in the countryside, stopping each night at a *ryokan* or *minshuku*. Along the way, he meets lots of folks and always has time for a beer (at times, it seems he is single–handedly forcing up production at the Kirin and Asahi breweries). For a lesser writer, this simple formula would be disastrous, but for Booth, it is the perfect showcase for his funny, wryly observant style.

Despite what its subtitle suggests, *Looking for the Lost* is not about a fading traditional way of life; it is about three journeys that follow the paths beaten by travelers 40, 110, and 800 years before. Of *Looking for the Lost*'s three sections, the first, and best, is a record of Booth's walk around Tsugaru, the northern tip of Honshu. Booth's only travelling companion is a book by famed writer Dazai Osamu, who was born in the region and returned in 1944 to write the part-travelogue, part-homecoming saga *Tsugaru*. Following in Dazai's footsteps, Booth also writes a book that is part travelogue; the other part, however, is literary criticism aimed straight at Dazai and his book. The combination may seem unlikely, but Booth works it masterfully, citing (and often lambasting) Dazai's 40-year-old journey as a counterpoint to his own.

This setup is repeated in the other two parts of the book, but historical narrative takes the place of literary criticism. In "Saigō's Last March," Booth follows the tracks of 19th-century military hero Saigō Takamori as the Imperial Army chases him down the spine of Kyushu in the aftermath of his failed rebellion. He journeys along the Shinwa Kaidō, "The Highway of Myth and Legend," through peaceful little Hinokage (where the town hall sells peppy orchestral songs of civic pride), to ash-dusted Kagoshima.

In the third part, from which the book takes its title, Booth follows what he imagines to be the escape route of the remnants of the Heike clan in 1185, following their defeat at the hands of the rival Genji. The walk takes him from Nagoya, through the heart of central Honshu, and into Toyama prefecture—almost to the opposite side of the island. Finding the real Heike is no easy matter. As Booth explains, "If I had ten thousand yen for every hamlet I have visited in which I am told that I am among the descendants of the Heike, I should be rich enough to retire and start a clan of my own . . . That no village claims to have been founded by descendants of the victorious Genji is hardly a surprise. There is far greater resonance in defeat than in victory, as artists have known since Aeschylus wrote *The Persians* and Euripides *The Trojan Women*."

But regardless of the underlying themes of the three journeys, what drives Booth's narrative is the landscape he

(continued on page 83)

• trek = (主に徒歩の)旅 *(omo ni toho no) tabi* • wryly = ユーモラスに *yūmorasu ni* / ちゃかし気味に *chakashigimi ni* • travelogue = 紀行文 *kikōbun*

ON THE BOOKSHELF

Gaijin Scientist, *edited by Peter Parbrook. Tokyo: The British Chamber of Commerce in Japan, 1996. 169 pages, ¥2,000 (softcover)*
Described on the back cover as a guide for "how to find a research post in Japan and what it's like when you get there." *Gaijin Scientist* uses comments and statistics gleaned from a survey of foreign researchers in Japan to discuss issues of interest to anyone moving to Japan for work. Includes a chapter on computers in Japan and a list of established programs for foreign researchers. (Available from the BCCJ. Fax: 81-3-3267-1903; E-mail: info-stag@glocom.ac.jp)

Reading the Japanese Mind: The Realities behind Their Thoughts and Actions, *by Robert M. March. Tokyo: Kodansha International, 1996. 209 pages, $25 (hardcover)*
A business consultant and former professor of international business at Aoyama Gakuin University in Tokyo, March endeavors to explain the reasons behind Japanese behavior and ethics. His final chapter also takes on the task of discussing the impact of the religious cult Aum Shinrikyo and its terrorist attacks on Japanese subways.

What the Scarecrow Said, *by Stewart David Ikeda. New York: ReganBooks, 1996. 445 pages, $24 (hardcover)*
A novel about a Japanese-American man's life journey from child of immigrants to successful California gardener to prisoner in an American concentration camp during World War II.

Break the Mirror, *by Nanao Sakaki. Nobleboro, ME: Blackberry Books, 1996. 126 pages, $9.95 (softcover)*
The traveling poet's translations of his own works, including:

If you have time to chatter
Read books
If you have time to read
Walk into mountain, desert and ocean
If you have time to walk
sing songs and dance
If you have time to dance
Sit quietly, you Happy Lucky Idiot

Hojoki: Visions of a Torn World, *by Kamo-no-Chomei; translated by Yasuhiko Moriguchi and David Jenkins. Berkeley: Stone Bridge Press, 1996. 96 pages, $9.95 (softcover)*
"*Hojoki* was composed in 1212, when its author was in his late fifties. A mix of social chronicle and personal testimony, it is a comparatively short work organized in three main parts. The first tells of a series of calamities, personally observed by Chomei, that overtook Kyoto in the late Heian Period. The last part is a record of Chomei's thoughts and life in retirement from the world in the mountains southeast of the capital . . . The two parts pivot on a central section that is a scathing commentary on the human condition." —*from the Introduction*

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COMPUTER CORNER

Web Browsing in Japanese

Surfing the 'Net in Japanese is becoming easier with the new generation of improved Web browsers. Here we provide information on a variety of options available to you today, and speculation about what's over the horizon.

by Katsuhiko Momoi

Just over a year ago, when *Mangajin* reported on the state of Japanese web browsing, there were only a few PC/Mac browsers with full Japanese character display capability, and those were available only in Japan. At that time, Netscape Corp. was about to introduce Netscape 1.1, the first fully Japanese-capable browser for the rest of the world. Now, the question is not whether a credible browser can display Japanese, but rather how many more additional features (such as newsgroup access and e-mail) it can handle in Japanese. Today's browsers are so packed with features, it is more appropriate to call them "integrated Internet tools." Such tools will be the basis for the next generation of operating systems for computers.

Japanese Browsing Today

In Japan, there are now a variety of Japanese-capable browsers available, but they come with Japanese menus. I will mention here only those with English menus. The following browsers can display Japanese in Web/mail/news functions.

For Macintosh:

- **Netscape 2.0x**: Web/mail/news. $49.
- **NetShark 1.1.3**: Web/mail. NetShark 1.1.3 Lite is a free demo. Also available in bundled kits: **TCP/Connect II Remote** & **TCPII/Connect II Extended**. $195, $395.

For PC:

- **Netscape 2.0x**: Web/mail/news. (Also **Netscape Personal Edition for Windows** and **Netscape Gold**.) $49-$99.
- **Microsoft Internet Explorer 2.0x** (needs the International & Japanese Extensions): Web/news; IE2.0 is included with Windows 95, or free from Microsoft sites. The two extensions are available from Microsoft sites only.
- **Multilingual Mosaic 1.0x** (Kit = **Internet with Accent**): Web/news/external program for mail. $99–$119.

Do you have a Japanese system?

One thing that has not changed since last year is the need for a system capable of displaying Japanese characters. For Macintosh users, the choices are Apple's **Japanese Language Kit** (JLK), an extension used with Apple English OS 7.1 or later, or **KanjiTalk**, a complete Mac operating system with menus in Japanese rather than in English.

For PC users, there are several choices, with varying degrees of sophistication. The official Microsoft systems are **Windows 95-J** and **Windows 3.1-J**, which provide a Japanese input module and fonts. For IBM's OS/2, there is **Warp-J**. These localized systems have Japanese menus, but if you plan to do serious word processing in Japanese, they are the only ones I can recommend.

Those who prefer English menus with Japanese display functions and who are willing to accept decreased Japanese input capabilities may choose one of the add-on systems listed below.

- **Win/V** (Win3.1 only): Win/V can run native Japanese Windows applications with few problems and is a good substitute for Win3.1-J. $75.90.
- **TwinBridge Japanese Partner 4.0** (Win95/3.1, OS/2, Mac/SoftWindows 2.0): With two outline fonts. $299.
- **UnionWay 4.0x** (Win95/3.1/NT): UnionWay is an easy-to-use program that lets you display and input Japanese characters. Pacific Software Publishing has a convenient package called **KanjiKit for Windows**, which includes the current UnionWay program with an English/Japanese manual. $119–$199.
- **NJWin MSS** (Win95, WinNT, but not Win3.1): NJWin Multilingual Support System is a display-only program. In order to input Japanese, you need the companion word processing program called **NJStar**. NJWin MSS is shareware. $49+$10 S/H; includes full credit toward NJStar Japanese Word Processor.

All these browsers can display Japanese regardless of the kanji code used in Web pages. Though kanji code detection is automatic, most programs allow for manual switching of codes in case of detection failure. NetShark, however, relies entirely on automatic detection. Among these browsers, only Netscape offers Web display, two-way e-mail, and news reading/posting in Japanese. Netscape Personal Edition for Windows contains Internet Kit for connectivity, and Netscape Gold for Windows contains an easy-to-use, built-in HTML editor for Web page designing and is highly recommended.

Other browsers have limitations of one kind or another. NetShark for Mac can also send and receive e-mail but does not have a built-in news reader, nor does it support the "news" protocol. Like http and ftp, "news" is one of the network protocols which lets a browser access news servers. If a browser supports this protocol, you can access a newsgroup by entering something like `news:fj.books` in the URL window.

NetShark is also offered as part of an Internet Kit called **TCP/Connect II**. Microsoft's Internet Explorer 2.0 can display pages and news in Japanese when you install the International and Japanese Extensions, both free from Microsoft. The Japanese Extension provides a 32-bit Unicode font. It is for display only and not available for Windows 3.1, which is a 16-bit system; neither can it be used in a program other than Internet Explorer 2.0.

Multilingual Mosaic does not have a built-in news reader but supports the "news" protocol. If you don't have Win95-J or Win3.1-J, you can use a free TrueType Japanese font from AccentSoft. Multilingual Mosaic does not seem to work well with add-on systems such as UnionWay. With its Japanese font, it also requires over 10 MB of RAM to get reasonably fast page display. It is therefore not recommended unless you have at least 16 MB of RAM and a fast processor (e.g., Pentium). Internet with Accent is a kit containing Multilingual Mosaic, Multilingual Publisher, Multilingual Mail Pad, and Multilingual Viewer, all capable of dealing with about 30 languages.

Of the four, Netscape and Internet Explorer have a look, feel, speed, and polish that set them apart. In terms of display speed and additional features such as built-in news/mail interfaces and in-line image display for news and mail, Netscape is still ahead of Internet Explorer, but the latter is rapidly closing in.

Japanese Browsing Tomorrow

You may have recently seen news headlines like "Browser Wars!" referring to the fierce competition between Microsoft and Netscape for market share and the right to set future Internet standards. Adventurous users can now test Beta versions of Netscape 3.0x and Internet Explorer 3.0x to sample a variety of nifty multimedia features. Whoever wins this war could dominate the new medium. The "Browser Wars" are

(continued on page 84)

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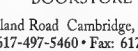
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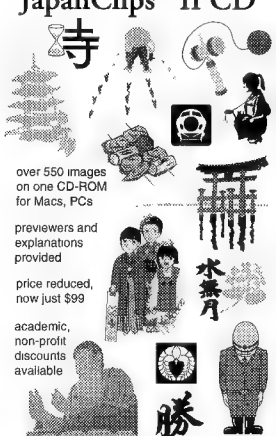

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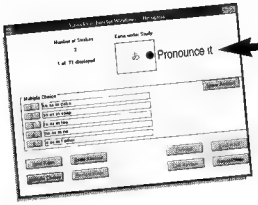

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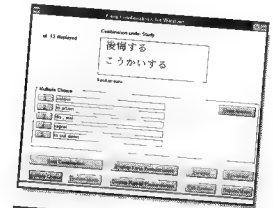

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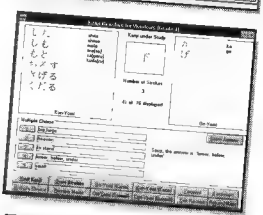

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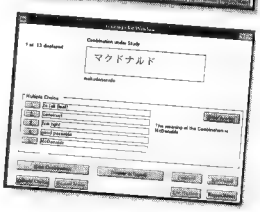

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COOKING CORNER

Summer Specialties

From The Essentials of Japanese Cooking (*Shufunotomoshi*)

Japan beats the heat with cooling cuisine.

The onset of summer in Japan is a dubious pleasure for those trapped in the city without the time or means for escape to the hills or the beach. After a month or more of overcast skies and relentless drizzle, any relief at saying good-bye to the *tsuyu* (梅雨, "rainy season") is tempered by the prospect of having to deal with the sweltering humidity that will inevitably follow.

It's as if, almost overnight, the Japanese islands have been hauled south and anchored in the tropics, far from the arctic moorings of their winter months. The mercury soars (and with it, beer consumption and air conditioning bills), but all too often people find their spirits sagging and energy levels starting to droop. The condition is known as *natsubate* (夏ばて)—summer lethargy. Over the centuries, numerous strategies have been devised to help combat this heat-induced listlessness, many of them involving special foods designed to revive the appetite and boost vitality.

Everyone's favorite remedy, today just as in earlier times, is *kabayaki* (蒲焼)—charcoal-broiled *unagi* (鰻, "eel"), usually served on a bed of rice and slathered with a thick, slightly sweetened, soy-based dressing. This is a popular dish throughout the year. But long-established tradition prescribes that, to keep up your strength and health (and virility—for *unagi* also has that reputation), *kabayaki* should be eaten specifically on the Day of the Ox (*ushi no hi*), which falls during the *doyō* (土用, "midsummer") season according to the calculations of the ancient Oriental zodiac.

The skeptical like to point out that, far from representing ancient folk wisdom, this belief only dates back about 200 years. Indeed, it originated as a brilliant marketing ploy by a certain 18th-century eel shop. Nonetheless, it is hard to argue with the evidence of your taste buds: the delicate texture and rich flavor of *unagi*, tempered with the wafting aromas of the broiling process and the rich, savory sauce, rarely fail to stimulate even the most jaded of appetites.

Sadly, it is impossible to replicate the flavor of Japan's premier *unagi* shops within the limitations of one's own kitchen: *kabayaki* is one of those dishes that is best left to the professionals. But there are other, more readily accessible recipes for alleviating the symptoms of *natsubate*—not a few of them featuring tofu.

In Japan, these smooth, white blocks of bean curd are usually available in two different forms: *momen* (木綿, "cotton") is firmer and more robust; *kinugoshi* (絹ごし, "silken") is smooth as custard. Both have their proponents and specific uses: the former lends itself better to cooking; *kinugoshi* tends to fall apart under heat, but is perfect for serving as *hiya-yakko* (冷奴). This is tofu cuisine at its most fundamental: blocks of tofu (usually of the silken variety) are cut into smaller cubes and served with nothing more than a garnish of chopped greens, a dab of grated ginger or perhaps *wasabi* (わさび, "horseradish"), and an austere dipping sauce of *shōyu*.

Light and refreshing, exacting few demands on the digestive system and needing minimal preparation, *hiya-yakko* seems ideal as a cooling food. And yet, notwithstanding its international reputation as a significant source of vegetarian protein, the truth is that tofu consists almost entirely of water (often more than 90 percent). Satisfying as it may feel as it slithers down your throat, this is not the kind of solid nourishment you need to fight off the summertime blues. Instead, more substantial preparations are called for.

There is no shortage of ways to cook tofu—whether grilled, scrambled, or fried. Even the most basic of tofu shops will offer a variety of deep-fried tofu cutlets (厚揚げ, *atsu-age*), thin pouches (油揚げ, *aburage*), or patties (がんもどき, *ganmo-doki*). In recent years a peculiar cross-cultural oddity that has caught on in many restaurants is the "tofu steak"—deep-fried blocks of tofu that are marinated, broiled and offered up on sizzling cast-iron steak platters with side orders of potatoes and vegetables.

Nevertheless, the classic homegrown tofu dish, served in millions of homes and eateries throughout Japan, is always *agedashi-dōfu* (揚げ出し豆腐). The recipe is straightforward to the point of infallibility: coat cubes of tofu with flour and quickly deep-fry until it turns the right color. The rich, golden coating, encasing a smooth, delicate interior, is always a winning combination. It's sophisticated enough to serve as a vegetarian-friendly main course, or as a side dish in more elaborate meals. Even better, it has a taste, texture, and revivifying effect that is really not too far removed from the pleasures of *kabayaki*.

Robbie Swinnerton is the food editor of *Tokyo Journal*.

Agedashi-dōfu • 上げだし豆腐

Ingredients

(serves four)

2 blocks fresh *momengoshi* ("cotton") firm tofu
4 Tbsp. wheat flour, potato starch, or *kuzu* (Japanese arrowroot) powder
Oil for deep-frying (sunflower, safflower, or sesame oil)

Tsuyu (dipping sauce)
1 cup *dashi* cooking stock (made with *kombu* seaweed or *katsuobushi* [bonito flakes])
4 Tbsp. dark soy sauce
3 Tbsp. *hon-mirin* (sweet cooking sake); if unavailable, substitute 3 tsp. of sugar

Garnish
4 Tbsp. finely chopped *negi* (green onions)
6 Tbsp. *daikon oroshi* (finely grated long white radish)
2 tsp. grated fresh ginger
2 Tbsp. *katsuobushi*

Preparation

1. Cut each block of tofu into 4 equal-sized cubes, and leave to drain for 20 minutes.
2. Combine all the *tsuyu* sauce ingredients in a pot, and heat gently (without boiling). This dipping sauce should be warm when served.
3. Heat the oil to about 170° C (340° F); pat the tofu cubes dry with paper towels, lightly dredge them with flour, then deep-fry in the hot oil 3–4 minutes, until they turn a light golden brown.
4. Divide the *tsuyu* into six individual dipping bowls. Place two cubes of the *agedashi-dōfu* in each serving bowl, and garnish each serving with 1 Tbsp. each of chopped scallions and grated *daikon*, 1 tsp. of grated ginger, and 1/2 tsp. of *katsuobushi*.
5. Serve and eat immediately, while still hot.

Note: If no firm tofu is available, *kinugoshi* ("silken") tofu or even long-life tofu can be used; however it should be weighted down and pressed for 15–20 minutes before using, to reduce the moisture content. The tofu can be cut into smaller or larger cubes for deep-frying, if preferred (from 2–6 cubes per large block of tofu). The tofu can also be fried in less oil, if preferred. And instead of placing the *tsuyu* into separate dipping bowls, it can be poured around each portion of *agedashi-dōfu* before garnishing.

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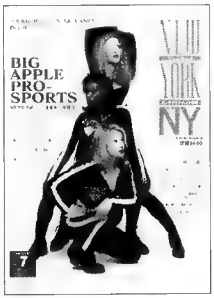

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WARNING!

Some people say there are few true "cusswords" in Japanese because it's possible to be just as offensive by using a lower politeness level.

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will make allowances because you are a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

"Politeness Level" Codes used in *Mangajin*

(PL4) Politeness Level 4: Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2: Plain / Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

These levels are only approximations: To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (the informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

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Humorous Haiku

SENRYU
川柳

Poems submitted by our readers
Illustrations by Anthony Owsley

慰謝料が
Isharyo ga
払えりゃとっくに
haraerya tokku ni
別れてた
wakareteta.

If I could afford
the alimony payment
I'd have long since left.

by 鷹の爪 ("Hawk's Talons")

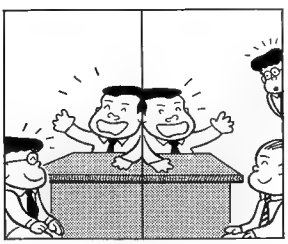
- *isharyo* refers to any compensatory payments made as consolation/apology for pain and suffering, and thus is perhaps more accurately translated as "solatium." In divorce cases, the wife traditionally received a solatium at the time of divorce—though today this practice has been largely replaced by more equitable property settlements.
- *haraerya* = *haraereba*, a conditional "if" form of *haraeru* ("can pay"), from the verb *harau* ("pay").
- *tokku ni* implies the action took place a long time ago.
- *wakareteta* = *wakarete ita* ("had parted"), from *wakareru* ("part/separate"); after a conditional statement, the meaning becomes "would have parted."

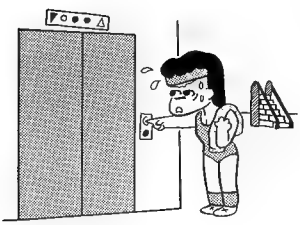
誰よりも
Dare yori mo
君に期待と
kimi ni kitai to
皆に言う
mina ni iu.

More than anyone,
I have high hopes for you
He says to everyone.

by 鷹の爪 ("Hawk's Talons")

- *yori mo* after a question word makes the expression "more than anything/anywhere/anytime, etc." With the question word *dare* ("who") it becomes "more than anyone."
- *kitai* is a noun for "hopes/expectations," but here it implies the verb form *kitai shite iru* ("am pegging my hopes on/have high hopes for"), from *kitai suru*, "expect/hope for/count on [great things]."
- *to* is quotative.
- *mina* = "everyone," and *ni* marks it as the indirect object of *iu* ("say") → "say to everyone."





After Stairmaster
taking the elevator
all the way down.

クライム機
Kuraimu-ki
励んだ帰り
hagenda kaeri—
エレベーター
erebētā.

by Barry Goodman, Hackensack, NJ

- although we used the generic クライム機 (*kuraimu-ki*, "climbing machine") for poetic reasons, there is a Japanese version of the Stairmaster called the クライマックス (*kuraimakkusu*, a pun on "climax" and "Climb-Max").
- *hagenda* is the plain/abrupt past form of *hagemu* ("strive/work hard [at]").
- *kuraimu-ki (de) hagenda* is a complete thought/sentence ("[I] worked out hard on the climbing machine") modifying *kaeri* ("the way back/the way home")—in effect combining the first and last lines of the English: "the way home/down from working out on the climbing machine."

We'll send you a *Mangajin* T-shirt if we publish your *senryū*. Send to Senryu, Mangajin, Inc., PO Box 7119, Marietta, GA 30065 (or to senryu@mangajin.com). All Japanese submissions will be translated into English and vice versa.
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百年川柳

Hyaku-nen Senryū

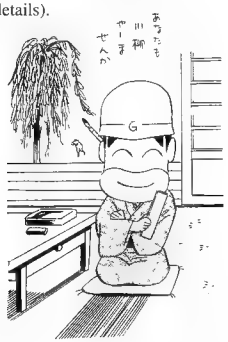
by
Gōda
Yoshiie

Hyakunen Senryū is serialized in Shogakukan's weekly magazine *Big Comic Original* (ビッグコミックオリジナル), and has just recently been compiled in book (単行本, *tankōbon*) format.

From the previous page, you probably already realize that senryū are "humorous haiku," and you may have figured out that *Hyakunen Senryū* literally means "One-Hundred-Year Senryū." In the introduction to the book, the artist/writer/poet Gōda Yoshiie cites some senryū from the Edo Period, over 200 years ago, and makes the point that good senryū have a universal quality that makes them funny even 100 years or 200 years after they are written. So, *Hyakunen Senryū* are senryū that should stand the test of time.

In addition to writing most of the senryū himself, Gōda also draws the manga, and he frequently makes cameo appearances, or draws himself as the main character (as in this first strip).

If you'd like to try your hand at composing senryū, *Mangajin* is now accepting submissions (see the previous page for details).



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1 **Gōda**: はい、そうゆう こと で お願いします。
Hai, sō yū koto de o-negai shimasu.
yes/OK that kind of thing with (hon.)-request
"All right, then, please proceed along those lines." (PL2)

Narration: うち は 電話 と FAX
Uchi wa denwa to fakkusu
my place as for phone and fax
兼用 なのだ。
kenyō na no da.
combined use (expl.-is)
At my office, it's phone and fax combined use.
At my office, the fax machine is also my regular phone.

Senryū: いつ の 間 に
Itsu no ma ni
when of space in
受話器 コード は
juwaki kōdo wa
handset cord as for
身 を よじる (良家)
mi o yojiru (Yoshiie)
body/self (obj.) twists (name)
Before you know it / the handset cord / twists itself up (by Yoshiie)

- *sō yū* そうゆう is an alternate spelling of そういう *sō iu* ("that kind of"); *koto* ("thing") here refers to a plan/arrangement/course of action.
- *o-negai shimasu* is literally a polite "I request it [of you]," often equivalent to "please [do the aforementioned action]."
- *uchi* literally means "inside/within" but is used frequently to refer to one's own house/family, company, or other group.
- *ken'yō* implies multiple purposes (most typically two) are being served by a single item.
- *itsu no ma ni* (lit. "in the space of when") is an expression meaning "while [I] was not aware/before [I] knew it."
- *mi* can refer specifically to someone's/something's physical body, but here it's being used more like "self": *mi o yojiru* = "twists itself."

2 **Sound FX**: ガチャ
Gacha (sound of hanging up phone)

Gōda: あ
A
(interj.)
"Hey!" (PL2)

3 **Gōda**: どう した こと だ?
Dō shita koto da?
what/how did/occurred thing/situation is
"What's going on here?" (PL2)
また コード が ねじれてる。
Mata kōdo ga nejireteru.
again cord (subj.) is twisted
"The cord's all twisted up again." (PL2)

Gōda: オレ は 普通に 使ってる のに。
Ore wa futsū ni tsukatteru noni.
I/me as for in ordinary manner am using even though
"I just use it in the normal way." (PL2)

Gōda: なんにも 悪い ことやってない のに。
Nanni mo warui koto yattenai noni.
nothing bad/wrong thing not doing even tho'
"I don't do anything weird with it." (PL2)

- *dō shita* = "did what/how," and *koto* here refers to the situation, so *dō shita koto da* asks "it's a situation of having done what?" → "what happened here?/what's happening here?"
- *nejireteru* is a contraction of *nejirete iru* ("has become twisted"), from *nejireru* ("become twisted").
- *tsukatteru* is a contraction of *tsukatte iru* ("am/is/are using"); *futsū ni tsukatteru* = "using in an ordinary/normal manner."
- *noni* ("even though") at the end of a sentence often carries a tone of discontent or frustration over something that is not as it should be.
- *nannimo* is a colloquial variation of *nanimo*, which is followed by a negative to mean "not anything/nothing."
- *warui koto* = "bad thing/wrong thing," implying something out of the ordinary/abnormal → "weird."
- *yattenai* is a contraction of *yatte inai* ("have not done"), from *yaru* (an informal word for "do").

4 **Gōda**: 誰か が 夜中 に こっそり
Dareka ga yonaka ni kossori
someone (subj.) middle of night during secretly
ぐるぐる 巻いて 帰る のか?
guru-guru maite kaeru no ka?
(winding FX) wind-and go home (explan.-?)
"Does someone sneak in in the middle of the night and twist it up?" (PL2)

FX: ぐるぐる
Guru guru
(effect of turning/winding around and around)

Gōda: それとも コード が 自分で 勝手に?!
Soretomo kōdo ga jibun de katte ni?!
or cord (subj.) by itself spontaneously
"Or does the cord just do it all on its own?" (PL2)

- *yonaka* means "the middle of the night," and *ni* marks it as the time when an action takes place.
- *kossori* implies doing something in secret/surreptitiously/clandestinely.
- *maite* is the *-te* form of *maku* ("wind [something] up/around"); *guru-guru maite kaeru* is literally "wind [it] round and round and go home."
- *no ka* asks for an explanation, like "is it that ~?"
- *jibun* = "oneself," and *jibun de* = "by oneself"—or in this case, "by itself."
- *katte ni* is most typically used of human actions, meaning "on one's own/without permission," but it can also be used of other actions or events that occur spontaneously, without regard to human will (especially the speaker's).

5 **Narration**: でも 結局 こう やって
Demo kekkyoku kō yatte
but in the end this way doing
元 に もどす のです。
moto ni modosu no desu.
original state to return (explan.)
"But in the end I do this and return it to normal."
At any rate, I always end up unwinding it like this.

- *yatte* is the *-te* form of *yaru* (an informal "do"); the *-te* form is here being used to make an adverb: *kō yatte* = "doing this way/in this manner."
- *moto* = "the origin" or "the original state/condition," and *modosu* = "put [something] back/return [something]," so *moto ni modosu* is literally return it to its original state" → "unwind it."

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1 **Noren**: ラーメン
Rāmen
Ramen Shop

2 **Father**: うまい! ここ の は 最高 だ な。
Umai! Koko no wa saikō da na.
delicious this place 's as for tops is (colloq.)
"Yum! The ramen here is really great, isn't it." (PL2)

Sound FX: ズルズル
Zuru zuru
(sound of slurping up noodles)

- most traditional Japanese eateries hang a "shop curtain" known as a *noren* across their entrance when they are open for business. Typically, the *noren* has the name of the shop or the kind of food served there written on it.
- *umai*, when used of foods and beverages, is a mostly masculine, informal word for "delicious/tasty."
- *koko no* implies *koko no rāmen* ("this place's ramen/the ramen here"), and *wa* marks it as the topic of the sentence.
- *saikō* is a noun meaning "the highest/paramount/best"; colloquially it often simply means "great/wonderful."

3 **Boy**: パパ、ゴキブリっ!
Papa, gokiburi!
Dad cockroach
"Dad! A cockroach!" (PL2)

- *gokiburi* does not usually have a small *tsu* at the end; the small *tsu* here implies that the boy cuts the word off sharply.

4 **Father**: バカ、 黙ってろ。
Baka, damattero.
idiot/fool be quiet
"Be quiet, you fool."
"Shhh, don't say anything." (PL2)

Boy: だって、ホントに...
Datte, honto ni...
but truly
"But there really is ..." (PL2)

- *baka* is often an insult, ranging from mild to harsh ("dimwit/idiot/fool/jerk/slimebucket"—and worse) depending on the tone of voice, but in many cases, as here, the feeling is more that of giving caution than of casting insults.
- *damattero* is a contraction of *damatte iro* ("be quiet/don't say anything"), the abrupt command form of *damatte iru* ("is quiet"), from *damaru* ("become quiet/fall silent").
- *datte* is a colloquial conjunction that can most typically be translated as "but." It's often used to begin a defensive statement or a response protesting/contradicting what the other person has just said.
- *honto* is a shortened *hontō* ("true/truth"); adding *ni* makes it an adverb: "truly/really."

5 **Father**: 他の 食ってる 人 に
Hoka no kutteru hito ni
other eating people to
迷惑 だろう が。
meiwaku darō ga.
annoyance is probably/surely (emph.)
"It's surely an annoyance to the other people who are eating."
"It'll bother the other customers." (PL2)

Senryū: ラーメン屋
Rāmen-ya.
ramen shop
ゴキブリ 出ても
gokiburi dete mo
cockroach even if appears
言わぬ が マナー (良家)
iwanu ga manā (Yoshiie)
not say (subj.) manners/etiquette (name)
At the ramen shop / even if a cockroach appears / it's good manners to keep mum (by Yoshiie)

- *kutteru* is a contraction of *kutte iru* ("is/are eating"), from *kuu* (informal for "eat"—mostly masculine). *Hoka no* ("other") and *kutteru* both modify *hito* → "other people who are eating" → "other diners/customers."
- *meiwaku* refers to "trouble/annoyance/nuisance" caused by one person to another. *Meiwaku da* = "is a nuisance/annoyance."
- *ga* after the conjectural *darō* provides emphasis like "surely must (be) ～" or "surely must not (be) ～," usually making for a fairly strong assertion rather than a conjecture. This is not the "softening" *ga* we often see.
- *-ya* is a suffix that designates a wide variety of shops, eateries, and small businesses as well as the people who run them: *rāmen-ya* = "ramen shop."
- *dete mo* is the "even if" form of *deru* ("come/go out" or "appear"); *ga* to mark *gokiburi* as the subject of this verb has been omitted.
- *iwanu* is equivalent to *iwanai* (negative of *iu*, "say"), and *iwanu ga* is equivalent to *iwanai no ga*, where *no* makes *iwanai* function as a noun ("not say" → "[the act of] not saying") and *ga* marks it as the subject.
- *manā* is a katakana rendering of the English word "manner(s)" and means "good manners/etiquette" or "correct decorum." *Da/desu* ("is") is understood at the end →

6 **Gōda**: 見えない フリ... 見えない フリ。
Mienaifuri... Mienaifuri.
can't see pretense can't see pretense
"Pretend not to see... pretend not to see." (PL2)

- *mienai* is the negative form of the verb *mieru* ("is visible/can see").
- *furi* is a noun meaning "pretense," but here it implies the verb form ～ *furi (o) suru* ("make a pretense of" → "pretend to").

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1 **Jun-chan**: 高橋くん、 おはよー。
Takahashi-kun, ohayō.
(name-fam.) (greeting)
"Good morning, Takahashi." (PL2)

- *ohayō* is short for *ohayō gozaimasu*, the traditional "good morning" greeting.
- *-kun* is more familiar than *-san* ("Mr./Ms.") but still much more formal than the diminutive *-chan*. Among children, *-kun* is only used to address or refer to males, while *-chan* is used for both sexes. Among adults, too, *-kun* is used mostly with male peers, but corporate superiors will use it to address subordinates of either sex.

2 **Takahashi**: 純ちゃん、 青のり。
Jun-chan, aonori.
(name-dimin.) green laver
"Jun-chan, some *aonori*."
"Jun-chan, you've got some *aonori* on your teeth." (PL2)

Jun-chan: ホント?!
Honto?!
true/truth
"Really?" (PL2)

Jun-chan: さっき 焼きそば 食べた から。
Sakki yakisoba tabeta kara.
a while ago stir-fried noodles ate because/so
"It's because I ate some *yakisoba* a while ago." (PL2)

- *nori* ("laver") is a kind of dried seaweed, usually sold in square sheets, but *aonori* ("green laver") is sold in tiny flakes for sprinkling onto foods.
- *honto* is an informal *hontō* ("truth/true"); in colloquial speech it's often used to reply "really/it's true/you're right," or with the intonation of a question, "Really?/Is that right?/Do you mean it?"
- *yakisoba* is noodles stir-fried with chopped vegetables, meat, seafood, etc. Diners often sprinkle *aonori* on top when eating it, much like sprinkling parmesan cheese on top of spaghetti.
- *tabeta* is the plain/abrupt past form of *taberu* ("eat").

3 **Jun-chan**: あと、 お好み焼 も 食べた し。
Ato, okonomiyaki mo tabeta shi.
in addition stuffed pancakes also ate and
"And besides that I also had *okonomiyaki*." (PL2)

そう だ、 タコ焼 も。
Sō da, takoyaki mo.
that way is octopus fritters also
"Oh, yeah, also some *takoyaki*." (PL2)

Takahashi: 純ちゃん、 朝 から よく 入る ね。
Jun-chan, asa kara yoku hairu ne.
(name-dimin.) morning from a lot goes in(colloq.)
"You sure do eat a lot first thing in the morning, don't you, Jun-chan." (PL2)

- *okonomiyaki* are large pancakes/griddle cakes filled with a wide variety of shredded or chopped vegetables, meat, and seafood. *Takoyaki* ("octopus fritters") are ball-shaped fritters made from a batter containing chopped octopus meat along with ginger, onions, and other flavorings and cooked on a special griddle with rounded indentations. *Aonori* is often sprinkled on both of these foods.
- *sō da* is literally "it is so/that way," but it's used idiomatically like "Oh, that's right/Oh, yeah" when you remember something.
- *asa kara* is literally "from the morning," but often it means idiomatically "the first thing in the morning."
- *yoku* is the adverb form of the adjective *ii/yoi* ("good/fine/OK"). The adverb form can mean "well/carefully/thoroughly" or it can mean "frequently/a lot," and both meanings can carry a tone of admiration or amazement when speaking of another person's action.
- *hairu* means "[something] goes in," here referring to the food going into her stomach, so *yoku hairu* expresses amazement at how much goes in—i.e., how much she eats.

3 *(continued)*

Senryū: 青のり は
Aonori wa
green laver as for
みごとに ひとつ
migoto ni hitotsu
splendidly/amazingly 1 count
歯 に 残し (良家)
ha ni nokoshi (Yoshiie)
tooth/teeth on leave (name)
Green seaweed / splendidly leaving a single fleck / on her pearly whites (by Yoshiie)

Gōda: どんだけ 食べても
Dondake tabete mo
how much even if eat
ひとつ しか 残らない よ ね。
hitotsu shika nokoranai yo ne.
one only [not] remain (emph.)(colloq.)
"No matter how much you eat, only a single fleck remains." (PL2)

Gōda: せいぜい 2つ だ。
Seizei futatsu da.
at most 2 count is
"At most two." (PL2)

- many things in Japanese require special counter suffixes that indicate the general nature of the item being counted (*-hon* = long skinny items; *-mai* = flat items; etc.), but *hitotsu* ("one item") and *futatsu* ("two items") begin a generic counting sequence for small quantities of just about anything—except people and other animate beings. The sequence continues: *mittsu* (3), *yottsu* (4), *itsutsu* (5), *muttsu* (6), *nanatsu* (7), *yattsu* (8), *kokonotsu* (9), *tō* (10).
- *nokoshi* is the stem form of *nokosu* ("leave [something] behind").
- *dondake* is a contraction of *dore dake*. The pattern *dore dake ~te mo* means "no matter how much one [does the action]." *Tabete* is the *-te* form of *taberu* ("eat").
- *shika* plus a negative means "only." *Nokoranai* is the negative form of *nokoru* ("[something] remains/is left"), so *hitotsu shika nokoranai* = "only one remains/is left."

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1 **Title**: Vol. 77: お気にいりの 場所
O-ki ni iri no basho
(hon.)-favorite spot
Volume 77: Favorite Spot

Policeman: ボス！ 被害者 の 遺留品 です。
Bosu! Higaisha no iryūhin desu.
boss victim 's left behind items is/are
"Boss, these are the victim's personal effects." (PL3)

Detective: うむ...
Umu...
(interj.)
"Uh-huh." (PL2)

- *o-ki ni iri* is a noun form of *ki ni iru* ("find to one's liking"), and adding *no* makes it a modifier essentially meaning "favorite." The honorific prefix *o-* is required for this use.
- *bosu* is a katakana rendering of the English word "boss."
- *higai* = "damage/harm," and the suffix *-sha* indicates a person or persons, so *higaisha* = "the damaged/harmed person(s)" → "victim(s)."
- *iryūhin* refers to items someone has left behind, either upon death or simply when leaving the place in question.
- *umu*, typically used by males of middle age and older, is a variation of the informal "murmur/grunt" of agreement/assent, *un* ("yes/all right/indeed").

2 **Detective**: こ、 これ は...
Ko- kore wa...
(stammer) this as for
"I- it's ..."

FX: ダラ...
Dara...
(effect of something drooping or dangling limply)

3 **Father**: あ！
A!
(interj.)
"Hey!" (PL2)

Son: 見えない ぞ、 マイケル！
Mienai zo, Maikeru!
can't see (emph.) (name)
"We can't see, Michael!" (PL2)

Daughter: マイケル、シッポ～ッ！
Maikeru, shippō!
(name) tail
"Michael, (your) tail!"
"Michael, move your tail!" (PL2)

- *a!* is an all-purpose interjection/exclamation of surprise when suddenly noticing something: "Oh!/Oh no!/Hey!" etc.
- *mienai* is the plain/abrupt negative form of *mieru* ("can see/is visible").
- *zo* is a rough, masculine particle for emphasis.
- *shippo* normally ends with a short vowel, but it's lengthened here because she's shouting at Michael in a scolding tone (the same is true for most of the long final vowels in the rest of the story). Using a wavy mark to indicate an elongated vowel is quite common in manga but not in other kinds of writing.

ん……
1
シッポ
シッポ
見えない
ぞ～～
シッポ
～～ッ
2
……
シッポ
だって
ば～～
シッポ
シッポ
～～ッ
3
……
ちがう～～
ふるんじゃなくて
どけるのよ～～
4
……
んも
～～
5

1 **Michael**: ん?
N?
(interj.)
"Huh?" (PL2)

2 **Father**: シッポ、シッポ～!
Shippo, shippō!
tail tail
"Your tail, your ta-a-ail!" (PL2)

Son: 見えない ぞ～!
Mienai zō!
can't see (emph.)
"We can't see-e-e!" (PL2)

Daughter: シッポ～ッ!
Shippō!
tail
"Your ta-a-ail!" (PL2)

3 **Son**: シッポ だ って ば～!
Shippo da tte bā!
tail is (quote) (emph.)
"It's your tail, I say!"
"Move your tail, I say!" (PL2)

Daughter: シッポ、シッポ～ッ!
Shippo, shippō!
tail tail
"Your tail, your ta-a-ail!" (PL2)

- *tte ba* (or *da tte ba* after a noun) is used in colloquial speech like the emphatic tag, "I say." The *tte ba* part is actually a contraction of *to ieba*, the quotative particle *to* plus the *-ba* form of *iu* ("say"). Since the *-ba* form makes a conditional "if/when" meaning, ～ *(da) tte ba* literally means "if/when I say (it's) ～," implying the emphatic expression "if/when I say (it's) ～, I really mean (it's) ～." Here it can be thought of as implying: "when I say your tail, I mean move it!" → "move your tail, I say."

4 **Daughter**: ちがう～! ふる ん じゃなくて、どける の よ～!
Chigau! Furu n ja nakute, dokeru no yō!
different/wrong wag/wave (explan.) is not move [it] aside (explan.) (emph.)
"No-o-o! Don't wave it! Move it out of the way!" (PL2)

- *chigau* literally means "differs/is different," but often implies "that's not it/you've got it wrong" → "no."
- *ja nakute* is the *-te* form of *ja nai* ("is not"). X *ja nakute* Y makes an expression meaning "not X but Y/instead of X, Y," or in the case of actions, "don't do X, do Y."
- *n* is a contraction of explanatory *no*. Explanatory *no (da/desu)* is literally like "it's the case that ～"; when spoken emphatically it can have the force of a command (i.e., "it's the case that you will [do the action]!") rather than merely an explanation, and that's how both *n* and *no* are being used here.

5 **Daughter**: んも～!
Nmō!
(exasp.)
"Come o-o-o-on!" (PL2)

- *nmō* (or just *mō*) is sometimes used as an interjection expressing exasperation/frustration/disgust.

シッポを
たらさ
ないでよ!!
……
1
たれこみだ
銀座へ行け
2
はい!!
3
ああ
〜〜っ
また
〜〜
4
おりて
なさ
〜〜い
ウニャ
ニャニャ
もう
テレビの
上にのる
な〜〜
5
まった
〜〜
テレビの上は
あったかい
もんだから
マイケルの
お気にいりに
なっちゃって
るのよね〜〜
6

1 **Daughter**: シッポ を たらさないで よ!!
Shippo o tarasanaide yo!!
tail (obj.) don't dangle-(request) (emph.)
"Don't dangle your tail!" (PL2)

- *tarasanaide* is the *-te* form of *tarasanai*, negative of *tarasu* ("hang down/dangle"). The *-te* form of a verb often makes a relatively abrupt request or gentle command; when the verb is negative, it makes a negative request/command: "(please) don't ～."

2 **Detective**: たれこみ だ。 銀座 へ 行け。
Tarekomi da. Ginza e ike.
squeal is (place name) to go
"It's a squeal. Go to Ginza."
"We got us a squealer. Get down to Ginza!" (PL2)

- *tarekomi* is a noun form of *tarekomu*, a slang word for "squeal/rat on/inform [to the police]." The Japanese word here actually refers to the act of squealing/informing, but it can also refer to the person who does it. In English it seems more natural to speak of the person.
- *ike* is the abrupt command form of *iku* ("go").

3 **Detectives**: はい!!
Hai!!
yes/OK
"Yes sir!" (PL3)

4 **Family**: ああ～っ、また～!
Ā–! matā!
(interj.) again
"Oh no! Again!"
"Oh no! There he goes again!" (PL2)

- a long *ā* as an exclamation usually caries a feeling of dismay/alarm.

5 **Daughter**: おりてなさ～い!! / もう テレビ の 上に のるな～!
Oritenasāi! / Mō terebi no ue ni noru nā!
stay down-(command) anymore TV of on top of don't get on
"Get down and stay down! / Don't lie on top of the TV anymore!" (PL2)

Sound FX: バッ
Ba!
(effect of sudden, energetic action—here of leaping down from TV)

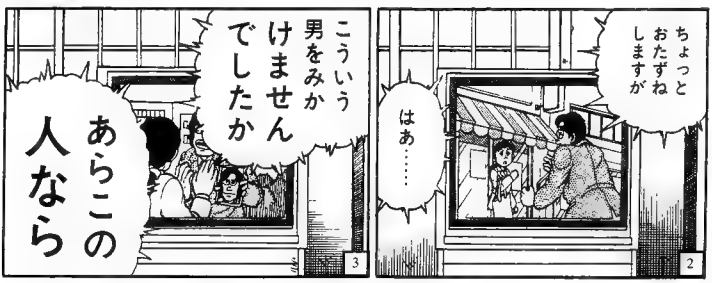
Michael: ウニャニャニャ
Unya nya nya
"Meow-ow-ow."

- *oritenasai* is a contraction of *orite inasai*, the *-te* form of the verb *oriru* ("get down/off of") and a relatively gentle command form of *iru* ("be [in a place]"). A form of *iru* after the *-te* form of a verb often implies doing the action and then remaining/leaving things in the new state that results, so she's essentially telling Michael to get down and stay down.
- *mō* is literally "now/already," but when followed by a negative it implies "no longer/not anymore."
- *na* after the plain, non-past form of a verb can make a prohibition/negative command: "don't ～."
- *unya* is one of many variations on the Japanese "meow"; *nyā*, *nyao*, and *nyan* are other common variations.

6 **Mother**: まったく～! テレビ の 上 は あったかい もん だから、
Mattakū! Terebi no ue wa attakai mon da kara,
completely TV of on top as for warm thing because it is
マイケル の お気にいり に なっちゃってる の よ ね～!
Maikeru no o-ki ni iri ni natchatteru no yo nē!
(name) 's favorite spot to has become(-regret)(explan.)(emph.)(colloq.)
"Good grief! Because the top of the TV is warm, it has unfortunately become Michael's favorite spot."
"Good grief! Michael just loves the top of the TV because it's so nice and warm." (PL2)

- *mattaku*, literally meaning "completely/entirely," is often used as an exclamation of exasperation. It can occur at either the beginning or end of a sentence.
- *mon* is a contraction of *mono* (lit. "thing"), frequently used as an explanatory form, so the combination with *da kara* ("because it is") can altogether be thought of as meaning "because (it is)."
- as a noun, *o-ki ni iri* means "favorite thing/person/place, etc." *Ni* marks that noun as the result of *natchatteru*.
- *natchatteru* is a contraction of *natte shimatte iru*, the *-te* form of *naru* ("become") plus the *-te* form of *shimau* ("end/finish/put away") plus *iru* ("be [in a place]"). *Shimau* after the *-te* form of a verb implies the action is/was undesirable or unfortunate, and *iru* after the *-te* form of a verb implies the state resulting from the action continues ▸ "has unfortunately become."
- *no yo nē* here carries a tone of lament that reinforces the feeling of it being undesirable/unfortunate.

やれやれ
これでやっとおちついてテレビを見れるな
1


ちょっとおたずねしますが
はぁ……
2
こういう男をみかけませんでしたか
あらこの人なら
3

さっきタバコやさんのカドをまがっていきました
なんだなんだ
4

ああ〜〜っ
5

1 **Father**: やれやれ、これ で やっと おちついて テレビ を 見れる な。
Yare-yare, kore de yatto ochitsuite terebi o mireru na.
(relief) this with finally in relaxed manner TV (obj.) can watch (colloq.)
"Whew, now we can finally watch TV in peace." (PL2)

- *yare-yare* is the verbal equivalent of a sigh of relief.
- *ochitsuite* is the *-te* form of *ochitsuku* ("settle/relax/become calm"); the *-te* form is being used as an adverb, to indicate the manner of the next mentioned action: "in a relaxed/settled manner" → "in peace."
- *mireru* is a common corruption of *mirareru*, the potential ("can/be able to") form of *miru* ("watch/look at/see").

2 **Detective**: ちょっと おたずねします が...
Chotto otazune shimasu ga...
a little (hon.)-inquire but
"I will inquire a little, but..."
"Excuse me, but..." (PL4)

Woman: はあ...
Hā...
yes
"Ye-e-s?" (PL3)

- *o-tazune shimasu* is a PL4 humble form of *tazuneru* ("ask/inquire"). The honorific prefix *o-* plus the stem of a verb (*tazune*) plus a form of *suru* (*shimasu* is the PL3 form of *suru*) makes a PL4 humble form of that verb. The humble form of a verb shows respect for the listener by humbling the action of the speaker.
- *chotto o-tazune shimasu ga* is a very polite way of prefacing an inquiry. It's essentially equivalent to English questions like "Could I ask you something?/Would you mind if I troubled you for a minute?" or, since the Japanese is not a question, a simple "Excuse me, but..."
- *hā* is a tentative and uncertain *hai* ("yes").

3 **Detective**: (louder) こういう 男 を みかけませんでした か?
Kō iu otoko o mikakemasen deshita ka?
like this man (obj.) did not catch sight (?)
"Did you happen to see a man like this?"
"Have you seen this man?" (PL3)

Woman: (and louder) あら、この 人 なら...
Ara, kono hito nara...
(interj.) this person if it is
"Oh, if it's this person..."
"Oh, this man..."

- *kō iu* is normally "this kind of/like this," but in this case *kō iu otoko* ("this kind of man/a man like this") is just a less direct way of saying *kono otoko* ("this man").
- *mikakemasen deshita* is the PL3 past negative form of *mikakeru* ("catch sight of/happen to see" or "come upon/run into"). The negative question feels more like "did you happen to see/have you seen" than "didn't you see/haven't you seen" in English.
- *ara* is a feminine interjection showing sudden awareness or recognition, "oh!/oh my!/goodness!"
- *nara* is a conditional "if it is," here implying "if it is this man [you are inquiring about/looking for], then ~." In this use, *nara* can be considered essentially equivalent to the topic marker *wa* ("as for~ /speaking of ~").

4 **Woman**: (and louder) さっき タバコや さん の カドを / まがっていきました。
sakki tabakoya-san no kado o / magatte ikimashita.
a while ago tobacco shop-(hon.) 's corner (obj.) turned and went
"WENT AROUND THE CORNER BY THE SMOKE SHOP JUST A WHILE AGO." (PL3)

Father: なん だ、なん だ?!
Nan da, nan da?!
what is what is
"What is it? What is it?"
"What's going on? What's going on?" (PL2)

- *-ya* designates a wide variety of shops, eateries, and small businesses and the people who run them. The suffix *-san* is often added for politeness, especially by women.
- *magatte* is the *-te* form of *magaru* ("turn [a corner]," and *ikimashita* is the PL3 past form of *iku* ("go"). A form of *iku* after the *-te* form of a verb implies the action moves/moved away from the speaker.
- *nan* is the contracted form of *nani* ("what").

5 **Mother**: ああ~っ!
Ā~!
(interj.)
"Hey!" (PL2)

ん……
1
2
こら
も
あっちいってなさい
3
その頃となりの家では
4
……
スヤ～～
5

1 **Michael**: ん?
N?
(interj.)
"Huh?"

2 **On Remote**: 音量 電源
Onryō *Dengen*
sound amount electricity source
Volume **Power**

3 **Son**: こら～!
Kora–!
(interj.)
"He-e-ey!" (PL2)

Mother: も～! / あっち いってなさい!
Mō! / *Atchi* *ittenasai!*
(exasp.) over there go-and-stay-(command)
"Good grief! Scram!" (PL2)

- *kora!* is an interjection for scolding, like "None of that!/Cut that out!" or simply a sharp "Hey!"
- *atchi* is a colloquial *achira* ("that way/over there"). *E* to mark *atchi* as the destination of *ittenasai* has been omitted.
- *ittenasai* is a contraction of *itte inasai*, the *-te* form of *iku* ("go") plus a relatively gentle command form of *iru* ("be [in a place]"). As with *orite inasai* above, *itte inasai* literally implies moving to a new location and then staying put. *Atchi (e) ittenasai* (lit., "go over there and stay") shouted in anger is essentially equivalent to "Shoo!/Scram!/Get outta here!"

4 **Narration**: その 頃 となりの 家 で は...
Sono koro tonari no ie de wa...
about that time neighboring house at as for
"About that time at the house next door..."
Meanwhile, next door...

- *koro* (or *goro*) refers to an approximate time, so *sono koro* = "about that time/about then." In narration it can be like "meanwhile."
- *tonari* refers to an adjacent/neighboring location, so when speaking of houses it means "next door."

5 **Sound FX**: スヤ～
Suya–
"Zzzzz" (effect of sleeping peacefully/soundly)

Working Out

(continued from page 52)

brand name or a slogan written in English or, for women, in French). It's not uncommon to spot women wearing skin-color tights or pantyhose underneath their workout gear for increased sweating. Souvenir T-shirts boasting of exotic Golden Week vacations are also favorites, especially among those well-heeled, world-traveling Office Ladies. But no brand name is seen as often or on as many different articles of clothing as the German sportswear manufacturer Adidas. This summer $30 will buy an already faded and broken-in T-shirt with the familiar three-leaf logo.

Although the water bottle is a common sight in Western gyms, fluid consumption is far less common during workouts in Japan. Even so, most gyms have vending machines offering a variety of Gatorade-like sports beverages for post-exercise refreshment. The cans are labeled with pseudo-scientific claims written in English, such as Pocari Sweat's quick absorption "due to its fine osmolality" and Power Fuel XAQUA's being "developed . . . for durability in all activities."

A lot of things have happened in Japan these past few years that have forced a heightened awareness of personal responsibility for one's health. Increasing concern over the effects of smoking, work-related stress, and a westernized, fast-food diet will eventually, no doubt, be reflected in greater participation in all kinds of exercise—including that available at the local *"supōtsu kurabu."*

L. Robinson *is a freelance writer who lives and works out in Japan.*

この猫ちゃんどかしちゃいけないのかね……
だめよそこはニャジラのお気にいりの場所なんだから!!
……
……
……
猫にはそれぞれお気にいりの場所があったりするのだった……

1 **Father:** この 猫ちゃん、 どかしちゃ いけない のか ね?
Kono neko-chan, dokashicha ikenai no ka ne?
this cat-(dimin.) if move [it] aside is no good (explan.-?) (colloq.)
"Can't we move this cat out of the way?" (PL2)

Mother: だめ よ。 そこ は ニャジラ の お気にいりの 場所 なん だから!!
Dame yo. Soko wa Nyajira no o-ki ni iri no basho na n da kara!!
no good/not permitted (emph.) that place/there as for (name) 's favorite place (explan.) because it is
"No! That's Nyadzilla's favorite spot!" (PL2)

- *-chan* is an informal/diminutive version of *-san* used with names (usually the given names) of close friends, children, and some animals.
- *dokashicha* is a contraction of *dokashite wa*, from *dokasu* ("move [something] aside/out of the way"). The *-te wa ikenai* (or *-cha ikenai*) form of a verb gives a "must not" meaning, so *dokashicha ikenai* = "must not move it out of the way."
- asking a question with *ka ne* is mostly reserved for males, and for superiors speaking to subordinates. With the explanatory *no*, it's literally like "is it the situation that ~?" → "Is it the situation that we musn't move this cat out of the way?" → "Can't we move this cat out of the way?"
- *dame* ("no good/useless/in vain/unacceptable") is commonly used as a word of prohibition ("must not" or simply "no"); *yo* gives the feeling of a very firm prohibition.
- *Nyajira* is a name combining *nyā*—the Japanese "meow"—with *Gojira* ("Godzilla").
- the explanatory *na n(o)* plus *da kara* can altogether be considered equivalent to "because it is ~," but in English it is often more natural to leave the causal relationship implicit.

2 **Narration:** 猫 に は それぞれ お気にいりの 場所 が あったりする のだった。
Neko ni wa sorezore o-ki ni iri no basho ga attari suru no datta.
cats to/for as for each/all favorite place (subj.) do things like have (explan.)
It turns out that cats all have their own favorite spots. (PL2)

- *attari* is from *aru* ("have"), and the *-tari suru* form of a verb means "do a thing/things like [the action]." This form commonly occurs in a series of two or more actions (*~tari ~tari suru*), implying yet others could be listed; when only a single action is mentioned, it implies that action is just one example from among many that could be stated. This manga series often focuses on the nature of cats and their existence, so the feeling here is that this "action" (having favorite spots) is yet another aspect of that nature.
- *no datta* is the past form of explanatory *no da*, so it's literally like "it was the case that ~." Using the past form gives the statement a particular note of finality.

Book Review

(continued from page 54)

walks through and, most importantly, the people who live in it. It is Booth's encounters with the citizens of Suganuma, Mino, Upper Hori, and dozens of other rural hamlets that provide much of the humor and insight of *Looking for the Lost*. There is the *yakuza* gangster who is more selflessly friendly than any law-abiding citizen in the book, the wife of a *minshuku* owner to whom he refers only as "the dog-faced woman" (her personality matches her looks), the once-famous *shamisen* musician who slouches around in plastic sandals, and the young Filipino woman making a living as a bar hostess in the far north.

The impromptu encounters Booth enjoys (or suffers) with these personalities is the recurring treat of *Looking for the Lost*. In one instance, Booth is caught in a typhoon on a mountain pass and seeks shelter in a shed occupied by a group of men sitting around a fire.

> "Do you mind if I sit with you for a little while?" I sighed to them.
>
> "Not at all, help yourself," said one of the men, as coolly as though a trembling Englishman were just the sort of apparition you'd expect to confront on Mountain God Peak at the height of a typhoon. I set down my pack, stripped off my rain gear and hung it on a wire that was stretched across one corner of the hut, and felt as grateful for the company of these strangers as I had felt for each childhood Christmas

The majority of *Looking for the Lost* is peopled with similarly fleeting acquaintances, but Booth adeptly entertains us by plucking out the highlight of each conversation and seamlessly moving on. Booth had a broad understanding of the Japanese language and its dialects (he had come to Japan at age 24 and stayed until his death at 47), and the book is loaded with colorful dialogue that will appeal to both those who have experience with Japan and those who do not.

Booth himself is continually in the forefront, as much a character in his travelogue as the people he meets along the way. This is not by choice—his simple and obvious foreignness makes him an intractable part of the story, and it is rare that he can observe others unobserved. But no matter: Booth knows he cannot travel invisibly, and makes no attempt to. Instead, he turns the *gaijin* stigma to his advantage. Had Booth been Japanese, the account of stepping out of the typhoon and into the shed of nonchalant men would not have been nearly as funny. And their welcome would not have been as touching a surprise.

Reading *Looking for the Lost* is like walking the road with Booth (minus the typhoons and blisters), seeing close-up the everyday lives of everyday Japanese. And in the end, it is clear how uniquely earthy and funny Alan Booth's writing was, and what a loss it is that there will be no more.

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• slouch around = 猫背で歩き回る *nekoze de aruki-mawaru* • pluck out = 抜き出す *nukidasu* • uniquely earthy = 素朴でユニークな *soboku de uniku na*

(continued from page 57)

good news for Japanese browsers because they translate into increasingly better multilingual support. Much of the following speculation could become reality before the year's end.

The major new feature we can expect in the near future is the ability to display and even print Japanese on a computer that does not itself contain any kind of Japanese operating system. Microsoft's Japanese Extension, mentioned earlier, could be the harbinger of what's to come in this area.

Netscape is now working on a new technology called WebFont, which allows a Web page designer to provide the necessary fonts for Japanese display, probably from a remote server, to those who request a page.

By fall, Adobe will come out with a Japanese-capable (actually Chinese/Japanese/Korean-capable) version of **Acrobat 3.0**, which will include programs to create and view PDF files. PDF stands for Portable Document Format and refers to a special file format which, unlike a Web document, can transmit a document with all formatting, such as italics, bolding, tables, pictures, etc., exactly as intended by the author of the document for the recipient to see and print. The author will be able to embed Japanese fonts in a document, allowing anyone with an Acrobat reader to view and print fully-formatted Japanese text without a Japanese system. The Acrobat viewer (but not PDF creator) is available free either as a plug-in or helper application to Netscape and Internet Explorer.

Another almost certain development will be support for Unicode in all the major browsers. Excluding some technical details, you can think of Unicode as a means to encode all the language characters of the world. If adopted widely, this could help alleviate the problem of multiple character code sets in languages like Japanese and Chinese.

Apple is now redesigning its operating system based on a technology called OpenDoc. When the new Mac OS 8 is ready, it will let users shift from one program to another seamlessly as the need arises. "CyberDog" is the Internet tool of this new system, and Version 1.0 is already available. It is not yet Japanese-ready, but is expected to be soon.

Future browsers will probably be simpler to use, requiring the user to make only a few basic settings. They might utilize Japanese/English translation functions from a remote dictionary server, and have the ability to display a mixed-language page, which no browser can do at present. All in all, the future promises to be exciting for Japanese browsing.

Katsuhiko Momoi *has taught Japanese language and linguistics for over 14 years. For the past two years he has been maintaining a web site for Japanese language & processing information:* `http://condor.stcloud.msus.edu:20020/tojpn.html`.

Thanks to the following people for providing up-to-date information for this article: Ken Lunde of Adobe, the Netscape Internationalization team members headed by Bob Jung, and Yamana Hayato of ElectroTechnical Lab (a division of MITI), Japan.

Visit the *Mangajin* Home Page at http://www.mangajin.com for the links to programs and sites mentioned in this article.

図説現代用語便覧

Zusetsu Gendai Yōgo Binran

A Visual Glossary of Modern Terms

デラックス カンパニー

by Deluxe Company

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1

A: おおっ、 宮沢 ありさ の ポスター が!!
Ō!, Miyazawa Arisa no posutā ga!!
(exclam.) (surname) (given name) of poster (subj.)
"All right! A poster of Miyazawa Arisa!" (PL2)

- *ō!* is an exclamation of amazement/approval.
- *no* after a personal name most commonly indicates possession, but in this case it's equivalent to "of" → "poster of Miyazawa Arisa."
- something like *aru* ("exists/there is") is understood at the end.

Sound FX: ポンポン
Pon pon
Tap tap (effect of tapping him on the shoulder)

2

B: こんなもん で 喜んでちゃ まだまだ だ な。
Konna mon de yorokondecha madamada da na.
this kind of thing with if are happy/excited still not yet is (colloq.)
"If you're getting excited about something like this, then you've still got a lot to learn." (PL2)

B: よく 見てみろ。 写真 は 黄ばみかかってる し、 やや 後ピン だ。
Yoku mite miro. Shashin wa kibami-kakatteru shi, yaya ato-pin da.
well/carefully try looking photo as for starting to yellow and slightly off focus is
"Take a good look. The picture is beginning to yellow, and it's slightly out of focus." (PL2)

- *mon* is a contraction of *mono* ("thing"); *konna mon* ("this kind of thing/something like this") often has a belittling feeling.
- *yorokondecha* is a contraction of *yorokonde ite wa*, a conditional "if" form of *yorokonde iru*, from *yorokobu* ("be pleased/happy/excited").
- *mada* = "still/not yet," and doubling it up makes it more emphatic—something like "still much more" or "not yet by a long shot." *Madamada da* implies someone/something still has a long way to go before reaching the desired end.
- *kibami* is the stem form of *kibamu*, meaning "become tinged with yellow" (*ki* is from *kiiro*, "yellow," and *-bamu* is a suffix that turns nouns into verbs implying "take on the appearance of/show signs of being ～"). *-Kakatteru* is a contraction of *-kakatte iru* ("[the action] has started"), from *-kakaru* ("[the action] starts").
- *shi* is a relatively emphatic "and/and moreover."
- *pin* is short for *pinto* ("focus"); *ato-pin* implies the focal length was set too long.

3

B: 網点 が あらい の は 無理に 引き伸ばしている から だ し、
Amiten ga arai no wa muri ni hikinobashite iru kara da shi,
screen dots (subj.) coarse (nom.) as for unreasonably is enlarged because is and
"The dot pitch is coarse because the image has been enlarged too much, and besides that

B: ホクロ や ニキビ の あと が スキャナーで 消され、 修正 が 多くて 人工的な 感じ だ。
hokuro ya nikibi no ato ga sukyanā de kesare, shūsei ga ōkute jinkō-teki na kanji da.
mole(s) and pimple(s) of trace (subj.) scanner with has been erased touching up (subj.) is much-(cause) artificial feeling is
"moles and pimples have been erased with a scanner, and it's been touched up so much that it looks artificial." (PL2)

- *amiten* (lit., "screen dots") refers to the pattern of tiny dots in printed photographs.
- *muri ni* is an adverb implying "unreasonably/forcibly/beyond [the item's] capacity." Here it modifies *hikinobashite iru* ("have/has enlarged [it]"), from *hikinobasu* ("enlarge [something].")
- *kesare* is the stem of *kesareru* ("be erased/extinguished"), the passive form of the verb *kesu* ("erase/extinguish"). The stem is being used as a continuing form: "be/have been erased, and . . ."
- *ōkute* is the *-te* form of the adjective *ōi* ("are many/is much"); the *-te* form is here being used to indicate the cause of what follows—i.e. the artificial feeling/appearance.

4

B: しかも、 この キャッチフレーズ が 意味 も なく 大きい の は クライアントに こびすぎている。
Shikamo, kono kyatchi furēzu ga imi mo naku ōkii no wa kuraianto ni kobi-sugite iru.
furthermore this catch phrase (subj.) meaning even without large (nom.) as for client on is excessively fawning
"Moreover, that this catch phrase is meaninglessly large is fawning too much on the client."
"On top of that, the designer was trying too hard to kiss up to the client by making the advertising slogan so unnecessarily big." (PL2)

B: レイアウト も あたり前すぎる。
Reiauto mo atarimae-sugiru.
layout also excessively conventional
"And the layout is utterly conventional." (PL2)

A: どこ の だれ だ か は 知らない が、 きっと デザイナー である。
Doko no dare da ka wa shiranai ga, kitto dezainā de aru.
where of who is (?) as for don't know but probably/surely designer is
"I have no idea who he is, but I'll bet he's a graphics designer." (PL2)

- *imi (mo) naku* = "without meaning/meaninglessly"; it sounds more emphatic with the *mo* than without it.
- *kobi-* is the stem of *kobiru* ("fawn on/curry favor with"), and *-sugite iru* is from *sugiru* ("pass/surpass"), which as a verb suffix implies the action occurs "excessively/too much" → *kobi-sugite iru* = "is fawning too much [on]."
- *atarimae* is a descriptive noun meaning "ordinary/usual/conventional"; *-sugiru* after descriptive nouns and adjectives implies "excessively/too much of [the stated quality]" → *atarimae-sugiru* = "too ordinary/conventional."
- *dare da ka shiranai* makes the statement "I don't know who he is"; prefacing it with *doko no* (making it literally "I don't know who he is of where") gives it a much more emphatic feeling like "I have no idea who he is/I don't have the foggiest who he could be."
- *kitto* can range in meaning from a wishful/not very confident "maybe/perhaps," to a "probably/surely/certainly/undoubtedly" spoken with a high degree of confidence, but it stops short of absolute sureness.
- *dezainā*, from the English "designer," is most closely associated with fashion design, but it's used to speak of other kinds of designers as well.

Lesson 57 • *Me, Myself, and I* (Part 1)

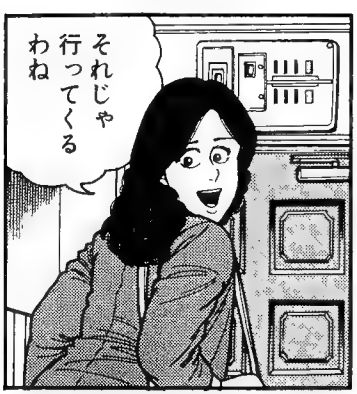
By some estimates, there are over one hundred ways to say "I" in Japanese. Although that number would certainly include dialects and archaic forms, there are enough variations in contemporary colloquial Japanese to confuse the beginner—or even the relatively advanced student. The choice of which word to use for "I" can depend not only on one's own age, gender, and social status, but on those of the other party as well.

Beginners typically learn *watashi* as the word for "I," and this is always a safe choice. To further simplify matters, native speakers have a strong tendency to avoid the use of pronouns altogether. This is made possible by the use of humble and honorific verb forms and a general reliance on context to provide clues. In fact, overusing *watashi*, or pronouns in general, is one of the errors associated with foreigners' use of Japanese.

In this issue, we start with an example of the omitted *watashi*, then take a look at some of the more common variations. In the next lesson we will examine some of the dialect and slang variations.

The understood "I"

As this OL prepares to leave for work, she tells her pet cat, Michael, to behave himself and look after the house while she's gone, then says goodbye. Since it's obvious who is leaving, there's no need to use a word for "I."



© Kobayashi Makoto / *What's Michael?*, Kodansha

OL: それじゃ、　行ってくる　わ　ね。
Sore ja,　itte kuru　wa　ne.
in that case/well then　go and come (fem.)(colloq.)
"Well then, I'll be going." (PL2)

- *itte kuru* is the PL2 form of *itte kimasu* (lit., "I will go and come"), which is the standard "goodbye" used when leaving home or some other "home base" with the expectation of returning. Even in informal situations, the PL3 form tends to be preferred, but the PL2 form can be used with family, close friends and associates, or as in this case, a pet.

Watakushi—a formal "I"

This man is at a company party to send off retirees and welcome new employees. Each new recruit is required to give a *jiko shōkai* ("self introduction"), and such a formal occasion calls for rather formal language. Use of *watakushi* is by no means limited to men; at this level of politeness, gender differences are less common than in informal speech.

© Sonoyama Shunji / *Hana no Kakaricho*, Yomiuri Shimbun

New Employee: わたくし は 新しく 入社しました...
Watakushi wa atarashiku nyūsha shimashita...
I as for newly joined the company
"I am [name], who has newly joined the company."
"I am [name], and I've just joined the company."
(PL3-4)

- the ellipsis points imply a sentence ending with a name plus *desu* ("am/is/are," PL3) or *de gozaimasu* ("am/is/are," PL4). *Watakushi wa ~ desu* = "I am [name]."
- *atarashiku* is the adverb form of the adjective *atarashii* ("new"), and *nyūsha shimashita* is the PL3 past form of *nyūsha suru* ("join a company"). *Atarashiku nyūsha shimashita* is a complete thought/sentence ("[I] newly joined the company") modifying the implied name ▸ "[name], who has newly joined the company."

Watashi—for adults, one word fits all

This scene takes place in a hotel lobby, where the staff has just learned that an important guest—a baseball manager—has lost a notebook containing data essential for his team's championship game. Hotel employees Matsuda and Kurata immediately volunteer to search for the notebook. The example illustrates the non-gender-specific quality of *watashi* among adult speakers: it is used by both men and women.

© Ishinomori Shōtarō / *Hotel*, Shogakukan

Kurata: 私 は レストラン を!
Watashi wa resutoran o!
I as for restaurant (obj.)
"I'll search the restaurant!"
(PL3-implied)

Matsuda: 私 は ロビー を!
Watashi wa robii o!
I as for lobby (obj.)
"I'll search the lobby!"
(PL3-implied)

- in their hurry, they omit the final verb, *sagashimasu* or *sagashimashō* (from *sagasu*, "search").

For children, a gender split

These children have just been to the dentist's office and are comparing notes. Their choice of personal pronouns provides a clear indicator of their gender, even if their faces don't.

© Kubo Kiriko / *Imadoki no Kodomo*, Shogakukan

Tsugumu: や だ なー、ぼく 虫歯 が 3本 も あった。
Ya da nā, boku mushiba ga sanbon mo atta.
distasteful is (colloq.) I/me cavity (subj.) 3 count (emph.) had
"Yuck, I had *three* cavities." (PL2)

Kuriko: 私 は 1本。
Watashi wa ippon.
I/me as for 1 count
"I had one." (PL2)

Takumi: ぼく も 虫歯 が あった。
Boku mo mushiba ga atta.
I also cavity (subj.) had
"I had cavities too." (PL2)

- *ya da* is a shortened form of *iya da* ("is distasteful"); adding the elongated *nā* gives it the feeling of an exclamation.
- *atta* is the plain/abrupt past form of *aru* ("exist/have").

For children, *watashi* is strictly feminine, and boys use the masculine *boku* or *ore*. *Ore* can sound quite rough, or merely familiar.

Atakushi—a variant "I"

The *w* in *watashi* or *watakushi* is sometimes lost in colloquial speech. This man and woman are on their first date together, so they are not yet on familiar terms. At the end of the day, they are enjoying a fireworks display.

© Maekawa Tsukasa / *Sanshirō no Koi*, Take Shobo

Man: いや、今日 は 楽しかった
Iya, kyō wa tanoshikatta.
(interj.) today as for was enjoyable/fun
"Boy, today was fun."
"You know, I really enjoyed myself today." (PL2)

Woman: あたくし も
Atakushi mo.
I/me also
"Me too." (PL2)

- *iya* in this case is an interjection serving to emphasize the statement that follows.

Atashi—mainly feminine

Kurita and Hanamura have been in Yokohama's Chinatown with their friend, Yamaoka, a food reporter with strong opinions about food that he's not always tactful about expressing. While at a restaurant there, Yamaoka was challenged to a cook-off. He is now about to start preparing his dish, and his slightly worried friends offer to help.

© Kariya & Hanasaki / *Oishinbo*, Shogakukan

Kurita: あ、　あたし 手伝います。
A-　atashi tetsudaimasu.
(stammer)　I　will help
"I-I'll help." (PL3)

Hanamura: 仕方　が　ない。あたし も　何か　する　わ。
Shikata ga nai. Atashi mo nanika suru wa.
method (subj.) not exist　I　also something will do (fem.)
"It can't be helped. I'll do something, too."
"Oh well. Let me do something, too." (PL2)

- *shikata ga nai*, literally "there is no method/no method exists," is a phrase used to mean "it can't be helped/there's no choice/there's nothing one can do."

Atashi is best considered a feminine variation of *watashi*—though it's not unheard of for men to use it. *Atashi* has a softer, gentler sound than *watashi*.

Atai—for younger women

Atashi somtimes contracts even further and becomes *atai* among girls and young women. Here Otama, about twenty years old, is trying to entice Sanshirō to join her for *kakigōri* (かき氷, "shaved ice"). This story is set in the Meiji era, in the early 1900s, but this example is still representative of contemporary usage.

© Tsukasa Maekawa / *Sanshiro no Koi* Takeshobo

Otama: あたい が　おごる から　さあ...
Atai　ga　ogoru　kara　sā...
I　(subj.) will treat　so　(colloq.)
"I'll treat, so..." (PL2)

Sanshirō: だーめ!!
Dāme!!
no/no good
"No way!!" (PL2)

- he elongates *dame* for emphasis.

Washi—for middle-aged men

Earlier, Kariage-kun (lower left) heard a young woman say that she liked citrus fragrances, and he ran out to put on some citrus hair tonic. Now, he's listening in on two older managers who give him another idea for a cologne.

© Ueda Masashi / *Kariage-kun*, Futabasha

Manager: ワシ、コーヒー の 香り って 好き だ なー。
Washi, kōhii no kaori tte suki da nā.
I/me coffee of aroma/smell (quote) like is (colloq.)
"I sure like the smell of coffee." (PL2)

- the quotative *tte* after *kaori* functions like the particle *ga* here.

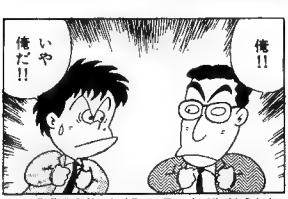
Washi, a derivative of *watashi*, is generally associated with the speech of middle-aged and older males, but some younger men like to use it as well.

Boku vs. *Ore*—for men of all ages

These two appliance salesmen from rival manufacturers raced to an appliance store to pick up the day's orders. Whichever salesman gets there first gets the orders, earning more sales for his company. The men start off referring to themselves with the neutral *boku*, but as their argument heats up they slip into the rougher *ore*.

Minamida: ぼく が 一番 です!!
Boku ga ichiban desu!!
I (subj.) No. 1 am
"I was first!!" (PL3)

Hoshikawa: いや、ぼく です!!
Iya, boku desu!!
no I am
"No, I was!!" (PL3)



© Gyū & Kondō / *Eigyō Tenteko Nisshi*, Scholar

Hoshikawa: 俺!!
Ore!!
I/me
"Me!!" (PL2)

Minamida: いや、俺 だ!!
Iya, ore da!!
No I/me is
"No, me!!" (PL2)

- *iya* here is an informal "no."
- note that along with the switch from *boku* to *ore*, the politeness level drops from the PL3 *desu* to the PL2 *da*.

Adult men continue to use the *boku* and *ore* they used as children in informal situations even though they switch to *watashi* or *watakushi* on more formal occasions.

Ore—not necessarily rough

Tora-san and Noboru are both itinerant peddlers who have become friends travelling about on the festival circuit; they're both a bit rough around the edges. When Tora-san tells how he left home after fighting with his father twenty years ago, Noboru wants to know if he really hasn't been home since that incident.

© Yamada, Hayashi & Takai / *Otoko wa Tsurai Yo*, Gakushū Kenkyūsha

Tora-san: そう　　よ。
Sō　　*yo.*
that way (is-emph.)
"That's right." (PL2)

Noboru: おれ　だって　帰ってねぇ　　よ。
Ore　*datte*　*kaettenē*　　*yo.*
I　also　have not gone home (emph.)
"I haven't been back home either." (PL2)

- *datte* here is a colloquial equivalent of *mo* ("too/also").
- *kaettenē* is a masculine contraction of *kaette inai*, ("have not gone home"), negative of *kaette iru* ("have gone home"), from the verb *kaeru* ("return/go home/come home").

Ore is a strictly masculine word for "I/me." It can be quite rough, as in the preceding example, or it can simply be informal/familiar.

Jibun—can be "I/me/myself"

Fujiko has come home with her boyfriend Hanazono to tell her parents that she is pregnant. Since she is still single and trying to qualify for the jūdō competition in the upcoming Olympics, it's not exactly good news—especially to her conservative parents.

© Urasawa Naoki / *Yawara!*, Shogakukan

Hanazono: 申し訳ありません!!　すべて　自分　の　　責任　　であります!!
Mōshiwake arimasen!!　*Subete*　*jibun*　*no*　　*sekinin*　　*de arimasu!!*
(apology)　all/entirely　I/me　's responsibility/fault　is
"I am deeply sorry! It is entirely my fault!" (PL3)

- *mōshiwake arimasen* is a polite/formal apology. It literally means "I have no excuse," but is essentially equivalent to any formal apology: "I deeply regret it/Please accept my most abject apologies," etc.
- *de arimasu* is a more formal equivalent of *desu*; it's the form *desu* derives from.
- adding *no* to a personal pronoun makes it possessive, so *jibun no* here means "my."

Jibun basically means "oneself," but it can become "I/me/myself" depending on the context. Some speakers use *jibun wa* (literally "as for myself" and effectively meaning "I") to refer to themselves—a practice that is more masculine than feminine. Military types and male athletes (like Hanazono) can be counted among the frequent users. It's also favored by right-wing extremists

Phone Crazy

by William Marsh

Moshi, moshi. Are you a phone person? Good for you! I'm not. To me, the phone is the perfect setting to get in touch with all my inner demons regarding politeness levels in Japanese.

Like many Americans, I suffer from a character flaw which makes linguistic hierarchy gaggingly hard to swallow, yet I lack the courage of my convictions. I take no pleasure in egregiously insulting native speakers who are simply being polite. The phone turns into a bucking seesaw as I try to parry each well-meant ***mōshiagemasu***, ***sashiagemasu***, or ***sasete itadakimasu*** with a comparably obsequious verb form. It's the best way I know to utterly forget who I'm talking to or what the conversation's about.

The office environment where I work aids and abets this involuntary truncation of thought. There are no dividers to create individual work spaces; in Japan, everyone must be able to see everyone else all the time. By the same token, phones are unsequestered. We share one line, and there are no receptionists. The role of ***denwaban*** (電話番), phone handler, devolves to the lowest person in the pecking order (read: hierarchy) not already answering a call, so . . . Is the phone ringing? Is this the second ring? Pick it up! It's as likely to be for you as for anyone else in the department. Or would you rather seem selfishly indifferent?

The phone rings virtually every minute, providing a constant distraction and obliging everybody to keep track of where everybody else is at all times. If the truth be known, one of the main reasons people in Japanese offices stay late is that they can't get much done under these conditions, and the phone rings less often after 5:30.

Compounding the din is the fact that older males tend to express politeness toward (and willingness to go the extra mile for) the other party by speaking very loudly into the receiver. Why? Because they remember a time when phones were faint? No! They're observing the **hierarchy of utterance**.

The hierarchy of utterance, in case you're wondering, is an invisible system that: 1) entitles august personages to whisper hoarsely (or grunt, or shrug) as underlings strain to read their lips or intuit their unspoken wishes; 2) requires new hires and other bottom feeders to respond to questions frantically, loudly, and in humiliatingly explicit detail to prove that they understand exactly what's expected of them; 3) forces middle managers to behave in the manner described in (2) when dealing with the group described in (1), and vice versa.

Another attractive aspect of phone culture in Japan is the rote quality of so much of it. Let us imagine that four calls come into my office within a five-second period (that sounds about right) and four different people respond to them. Four voices will loudly utter the department name to identify themselves, promptly followed by ***Dochira-sama deshō ka?*** ("To whom am I speaking?") or ***Shitsurei desu ga*** ("Pardon my rudeness, but [who are you?]"). If the caller is known to the department, the formulaic ***Itsumo o-sewa ni natte orimasu*** ("We're always finding ourselves indebted to you") is served up next, followed by ***Shō-shō o-machi kudasaimase*** ("Just a moment, please") or ***Mōshiwake arimasen ga, ima chotto seki o hazushite orimasu no de, orikaeshi o denwa sasete itadaite yoroshii deshō ka?*** ("It's inexcusable, but he's away from his desk, so shall I have him call you back?") and so on.

As a non-native, I guess I should be delighted that everything is more or less prerecorded and I don't have to fence with American-style variations every time I pick up the receiver, as in "Hey, dude! How's it going?" "Can't you people pick up the phone quicker?"

Based on the preceding, the idea that anybody could leave a Japanese office at the end of the day and look upon a telephone receiver without succumbing to nausea might seem unbelievable, but for many, the day's phone action may just be getting underway. I'm referring to ***terekura*** (テレクラ, "telephone clubs"), and to the perpetrators of various forms of ***itazura-denwa*** (いたずら電話, "prank calls"). These will be among the topics when the second installment of "Phone Crazy" rolls your way next month.

Before I sign off, allow me to acknowledge a flub which the attentive readers of this magazine are unlikely to let pass unnoticed. In "School Rules" (*Mangajin* No. 56), I stated that a girl student trying to beat the bell was killed when her teacher threw a switch which closed the electric school gate on her head. In point of fact, the gate was not electric. It was a wrought-iron gate on rollers.

William Marsh *is a freelance writer based in Tokyo.*

vocabulary summary

From *Aji Ichi Monme*, p. 17

頭に来る	*atama ni kuru*	get mad
災難	*sainan*	disaster
せっかくの	*sekkaku no*	special/precious
ムカムカする	*mukamuka suru*	become nauseated
料理人	*ryōrinin*	cook (*n*.)
風上	*kazakami*	upwind
職人	*shokunin*	worker/artisan
比べる	*kuraberu*	compare
一段	*ichidan*	one step/level
まったく	*mattaku*	completely
今夜	*kon'ya*	tonight
付き合う	*tsukiau*	accompany/socialize with
昨日	*kino*	yesterday
懲りる	*koriru*	have enough of
確か	*tashika*	I think/if not mistaken
有名な	*yūmei na*	famous
張りつめる	*haritsumeru*	be stretched out/taut
空気	*kūki*	air/atmosphere
握る	*nigiru*	squeeze/press
任せる	*makaseru*	leave/entrust to
すばらしい	*subarashii*	wonderful
流れる	*nagareru*	flow (*v*.)
動き	*ugoki*	movement
包丁	*hōchō*	kitchen knives
選手	*senshu*	(athletic) player
踊り	*odori*	dance (*n*.)
一流	*ichiryū*	first-rate
技	*waza*	skill/technique
むだ	*muda*	excess/waste (*n*.)
守備	*shubi*	[baseball] fielding
華麗	*karei*	splendor
転がる	*korogaru*	roll over
崩れる	*kuzureru*	crumble
自然に	*shizen ni*	naturally
若い	*wakai*	young
薄く	*usuku*	thinly
切る	*kiru*	cut/slice (*v*.)
練習する	*renshu suru*	practice (*v*.)
修練	*shūren*	training
技術	*gijutsu*	skill/technique
職業	*shokugyō*	occupation
貴賤	*kisen*	distinctions of rank
政治家	*seiji-ka*	politician
偉い	*erai*	important
賤しい	*iyashii*	vulgar/base
貴い	*tōtoi*	noble
教える	*oshieru*	teach
授業料	*jyugyō-ryō*	tuition
払う	*harau*	pay (*v*.)
おごる	*ogoru*	treat to food/drink

From *Ai ga Hoshii*, p. 40

つまらない	*tsumaranai*	uninteresting
辞める	*yameru*	quit [work]
ひきつぎ	*hikitsugi*	transfer [of duties]
かっこいい	*kakko ii*	cool/dashing
もったいない	*mottainai*	wasteful/a shame
携帯電話	*keitai denwa*	portable phone
指輪	*yubiwa*	ring (*n*.)
返す	*kaesu*	return/give back
戻る	*modoru*	return/go back
逆	*gyaku*	opposite
失礼	*shitsurei*	rude
おつかい	*otsukai*	errand
頼む	*tanomu*	request (*v*.)
温泉	*onsen*	hot spring
誘う	*sasou*	invite (*v*.)

From *American Comics*, p. 46

おなか	*onaka*	stomach (*n*.)
すく	*suku*	become empty
おやつ	*oyatsu*	snack (*n*.)
冷蔵庫	*reizōko*	refrigerator
全然	*zenzen*	[not] at all
通じる	*tsūjiru*	get through/be understood
ワニ	*wani*	alligator
囲い	*kakoi*	cage/enclosure
投げ込む	*nagekomu*	throw in
クモ	*kumo*	spider
芸	*gei*	trick (*n*.)
ご覧にいれる	*goran ni ireru*	show/present (*v*.)
もちろん	*mochiron*	of course

From *Hyaku-nen Senryū*, p. 66

受話器	*juwaki*	[telephone] handset
よじる	*yojiru*	twist
ねじれる	*nejireru*	become twisted
普通に	*futsū ni*	normally
巻く	*maku*	wind (*v*.)
結局	*kekkyoku*	in the end
最高	*saikō*	best/tops
ゴキブリ	*gokiburi*	cockroach
黙る	*damaru*	become quiet
ふり	*furi*	pretense
みごとに	*migoto ni*	splendidly
歯	*ha*	tooth/teeth
残す	*nokosu*	leave [something] behind
せいぜい	*seizei*	at most

From *What's Michael*, p. 72

気にいる	*ki ni iru*	find pleasing
被害者	*higaisha*	victim
しっぽ	*shippo*	tail (*n*.)
ふる	*furu*	wag/wave
どける	*dokeru*	put aside
たらす	*tarasu*	dangle
やっと	*yatto*	finally
おちつく	*ochitsuku*	relax/become calm
さっき	*sakki*	a while ago
まがる	*magaru*	turn [a corner]
音量	*onryō*	[sound] volume
電源	*dengen*	electricity source/power on
どかす	*dokasu*	move [something] aside
それぞれ	*sorezore*	each/all

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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Businessman 1: *Na,naiii!?*
*"**Wha,whaat!?**"*

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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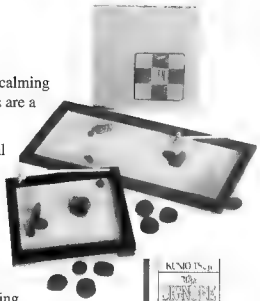

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"Not only Kurosawa's most vital picture, it is also perhaps the best Japanese film ever made"
—Donald Richie, The Films of Akira Kurosawa

1954, B&W, 208 min. (2 tapes), Japanese with English subtitles
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Rashomon

Director: Akira Kurosawa
Cast: Toshiro Mifune, Machiko Kyo, Masayuki Mori

A cinema classic, *Rashomon* introduced the Western world to the greatness of Akira Kurosawa and paved the way for fellow masters of the Japanese film industry. Using an innovative narrative style, this eloquent director reveals how the truth in any situation depends on your point of view. Four different narrators describe the same brutal act—a woman's rape and her husband's consequent murder—yet the facts elude us because each interprets the story to make himself appear in the best light. Machiko Kyo and Toshiro Mifune turn in magnificent performances as the lady and her savage attacker.

"A stunning work of art." —Newsweek
"Rashomon has had an influence comparable to Citizen Kane." —Erich Rhode, A History of Cinema

1950, B&W, 87 minutes, Japanese with English subtitles
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Yojimbo

Director: Akira Kurosawa
Cast: Toshiro Mifune, Tatsuya Nakadai, Takashi Shimura

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"Rage like a gale, action like an avalanche roar out of the screen." —TIME

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The Hidden Fortress

Director: Akira Kurosawa
Cast: Toshiro Mifune, Misse Lehara

Acknowledged by George Lucas as an inspiration for *Star Wars*, this lighthearted action adventure unfolds against the landscape of a medieval civil war. Toshiro Mifune is a brave general who must guard a deposed princess, hiding deep within her father's secret fortress. He enlists the the help of two bumbling soldiers (forerunners of R2D2 and C3PO) to take the princess plus a fortune to safety. Considered to be the perfect introduction to foreign film, Kurosawa's panoramic epic is by turns grand, hilarious and thrilling.

"The whole movie races and crackles and invigorates… one of the four or five supreme adventure epics."
—Mike Wilmington, LA Weekly

1958, B&W, 139 min., Japanese with English subtitles
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Red Beard

Director: Akira Kurosawa
Cast: Toshiro Mifune, Yuzo Kayama, Yoshio Tsuchiya

This touching film chronicles the tumultuous relationship between a vain young doctor and a wise clinic director. An uplifting message prevails as the dignified yet passionate Red Beard teaches the rash intern to care for his destitute patients. Filled with true sentiment, strong action and Kurosawa's mischievous humor.

"Superb. Powerfully acted"
—Steven H. Scheuer, Movies on Videocassete
"Might be called the summation of Kurosawa's work. both compassionate and hard-boiled."
—Donald Richie, The Films of Akira Kurosawa

1961, B&W, 110 minutes, Japanese with English subtitles
$39.95

Sanjuro

Director: Akira Kurosawa
Cast: Toshiro Mifune, Tatsuya Nakadai, Yuzo Kayama

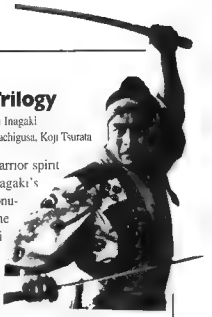
Kurosawa's off-beat spoof, the immensely popular sequel to *Yojimbo*. Features dazzling swordplay and cinematography. Toshiro Mifune returns as a skilled but gruff warrior who seems to hold all the world in contempt. Hilariously out of place in a lavish castle, Sanjuro leads nine naive samurai in a fight against clan corruption.

"A surprising, fetching, beautifully-made film."
—The New York Times

1962, B&W, 96 minutes, Japanese with English subtitles
$29.95

Samurai Trilogy

Director: Hiroshi Inagaki
Cast: Toshiro Mifune, Kaoru Yachigusa, Koji Tsurata



Capturing the samurai warrior spirit in all its glory, Inagaki's *Samurai Trilogy* is a monumental epic relating the exploits of Musashi Miyamoto, the most famed of all Japanese swordsmen. Similar to American Westerns in story and structure, the *Samurai Trilogy* has been critically acclaimed for its exciting action battle sequences and stunning color photography.

Samurai I: Musashi Miyamoto

Winner of the Academy Award for Best Foreign Language Film in 1955. *Samurai I* follows the formative years of Musashi Miyamoto, Japan's most famous swordsman, as he goes off to a civil war in search of glory but finds defeat and shame instead. This moving drama reveals the beautiful and savage world of the samurai as few other films have. (92 minutes)

Samurai II: Duel at Ichijoji Temple

This second film in the *Samurai* series depicts Miyamoto's wanderings through 17th-century Japan in search of both the skill and temperament worthy of a great warrior. (104 minutes)

Samurai III: Duel at Ganryu Island

Provides some of the most scintillating swordplay and battle sequences ever filmed. It is the showdown for Musashi Miyamoto and his arch-rival Kojiro Sasaki. *Samurai III* brings the great epic to a close with its famous sunset scene -a stunning visual climax both in terms of action and photography. (105 minutes)

1954–5, Color, (3 tapes), Japanese with English subtitles
$69.95

Kwaidan

Director: Masaki Kobayashi
Cast: Rentaro Mikuni, Keiko Kishi, Katsuo Nakamura, Kanemon Nakamura

Masaki Kobyashi's lavish masterpiece consists of four nightmarish tales in which terror thrives and demons lurk. Taking five years to shoot, *Kwaidan* unfolds with mathematical precision. Stunning effects, arresting music, and ingenuous use of color immerse the viewer in a supernatural experience beyond the imagination.

"Visually magnificent and astonishing"
The Guardian
"Brilliant and bizarre. Ranks with 'Gate of Hell' as the most beautiful Japanese film ever made."
The Guardian

1964, Color, 164 minutes, (2 tapes), Japanese with English subtitles
$39.95

VIDEOS

Contemporary

Tampopo

Director Juzo Itami
Cast Tsutomu Yamazaki, Nobuko Miyamoto, Ken Watanabe

Itami's comedic style blasts at social icons, East and West, but comes off refreshingly funny. The basic plot involves a single mother's determination to establish a ramen shop. A truck driver drifts into her shop to provide tutelage and inspiration. Itami loosely drapes his narrative with many subplots and digressions that reinforce the theme.

1987, Color, 117 minutes, Japanese with English subtitles
$19.95

Black Rain

Director Imamura Shohei
Cast Yoshiko Tanaka, Kazuo Kitamura, Etsuko Ichihara

Ibuse's famous novel about survivors of Hiroshima is touchingly rendered on the screen. Stunning photography in black and white, with realistic portrayal of the nuclear holocaust. We follow the lives of a young girl and her caretaker aunt and uncle as they slowly succomb to the effects of radiation poisoning.

"Somber, deliberate...chillingly depicts the immediate horror of the atomic attack of Hiroshima."
—New York Newsday

1988, B&W, 123 minutes, Japanese with English subtitles
$19.95

The Burmese Harp

Director: Kon Ichikawa
Cast: Rentaro Mikuni, Shoji Yasui

A poetic trek across a pain-filled landscape, this powerful film is a classic example of Ichikawa's visual intensity and unyielding pacifism. Set in the close of World War II, *The Burmese Harp* focuses on obsessions that drive one Japanese soldier to stay in Burma while his company tries to escape to neutral land. A stunning evocation of the private's spiritual conversion shows him surrounded by corpses, facing the insurmountable task of burying Japan's war dead.

"Extraordinary anti-war drama. Affecting and memorable"
Leonard Maltin, TV Movies & Video Guide

1956, B&W, 116 minutes, Japanese with English subtitles
$29.95

A Taxing Woman

Director Juzo Itami
Cast. Nobuko Miyamoto, Tsutomu Yamazaki

Itami constructs another satirical look at society. A thoroughly modern woman goes to work (after divorce) for the Japanese IRS. A mild-mannered type at the office, she turns into "Super Tax Collector" while chasing sleazy crooks. Itami's vision reflects the impact of "internationalization" on new Japan.

"A furiously witty movie...dense with comic detail"
—Leonard Maltin, TV Movies & Video Guide

1988, Color, 127 minutes, Japanese with English subtitles
$19.95

When a Woman Ascends the Stairs

Director Mikio Naruse
Cast. Hideko Takamine, Masayuki Mori, Reiko Dan

Covers the moving story of a widowed proprietress of a bar in Tokyo's Ginza district. Keiko strives to tend to her bar while also caring for her mother, divorced brother, and his son, who has polio. Rejecting the proposals of her wealthy bar patrons, she remains true to her deceased husband. Eventually, though, there is a customer with whom Keiko falls in love and who tempts her to give up her difficult life.

1960, B&W, 110 minutes, Japanese with English subtitles
$19.95

Danshi!

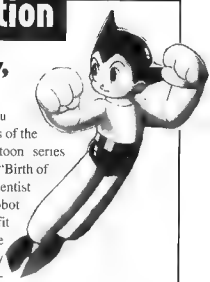
Cast: Danshi Tatekawa

Japan's famed traditional "*rakugo*" storyteller presents two of his favorite tales in Japanese with English subtitles. He begins the performance with a speech comparing Japanese and Western humor, and explaining the basics of *rakugo* for his new Western audience. Comes with a 116-page booklet with the text in English and Japanese, perfect for students of either language.

1995, Color, 58 minutes, Japanese with English subtitles
$49.95

Animation

Astroboy, vol. 1



Artist Tezuka Osamu

Contains two episodes of the classic Japanese cartoon series from the early 1960s. "Birth of Astroboy": A mad scientist creates a super-robot called Astroboy. In a fit of anger, however, he sells him to a greedy robot-circus ringmaster. How will Astroboy escape? "The Monster Machine": Doctor Muddle gets more than he bargained for when he transports the evil Ork from the planet Numan Luman to Earth. Only Astroboy, armed with an Ultragun, can save our planet from Ork's monster machine.

1963, B&W, 50 minutes, English
$19.95

Animated Classics of Japanese Literature
Botchan, Parts 1 & 2

Author Natsume Soseki

In *Part 1*, Botchan, a recent graduate, sets out to the country for his first teaching assignment—never anticipating what awaits him. He must contend with everything from students who spy on him to a landlord who constantly tries to sell him worthless antiques.

In *Part 2*, Botchan's school holds a meeting to discuss his students' disrespectful behavior towards him. The proposed punishment is surprisingly mild despite the severity of the acts. Botchan sets out to discover who is at the root of all his misery.

1994, Color, 52 minutes, Japanese with English subtitles
$29.95

Animated Classics of Japanese Literature
Wandering Days / Growing Up

Authors: Hayashi Fumiko, Higuchi Ichiyo

Wandering Days: In the early 1900s, young Fumiko wanders the countryside with her parents, who earn their living peddling medicine.

Growing Up: Shinyo and Midori are good friends, until he joins a rival street gang in the red-light district of Yoshiwara. Meanwhile, Midori is teased because of her sister's profession. Will she grow up to be just like her?

1994, Color, 52 minutes, Japanese with English subtitles
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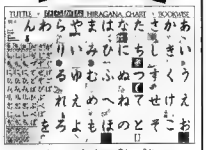

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Sing along to a tape of 11 Japanese hits—including the ubiquitous "Kanpai"—while expanding your knowledge of Japanese with an accompanying lyric book. Songs are presented in kanji & kana, romaji, and in English translation. Even if you hate karaoke, you'll love this unusual approach to language learning. Book is 144 pages, softcover, with 50-minute cassette tape. **$25, subscriber price $22.50**

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Here you'll find handy idiomatic expressions (such as *kumo o tsukamu yoo*, literally, "like grasping a cloud" but meaning "wishful thinking") that will enrich your understanding of Japanese language and culture. Each idiom—charmingly illustrated and written in both romaji and kana—is accompanied by an explanation and then incorporated into a dialogue. 218 pages, softcover. **$7.95, subscriber price $7.15**

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Ready reference

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by Hiroo Japanese Center

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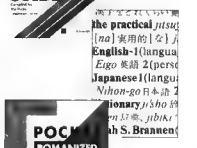

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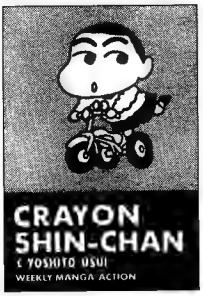

Crayon Shin-chan

by Usui Yoshito

Nohara Shinnosuke is Japan's naughtiest little boy; he's also the star of one of our favorite manga series. "Crayon Shin-chan" is great for language students: each episode is short and furigana are provided for the kanji. Volumes 1, 2, 3 available. 120 pages each, softcover. **$10 each, subscriber price $8 each**

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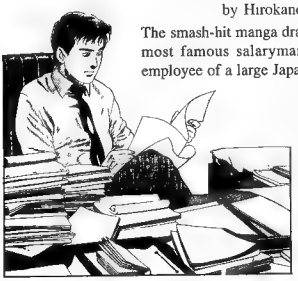

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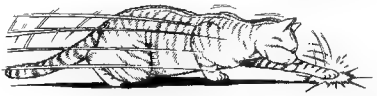

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Beginning with the June 1996 issue, the cassette tape for each issue of *Nihongo Journal* will be available for $20 each ($18 for subscribers). Tapes are 60 minutes each, all in Japanese. Magazine-and-tape combination: $27, or $25 for subscribers. Tape subscriptions: $18 per month.

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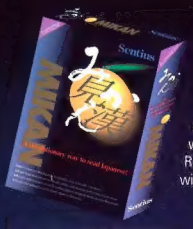

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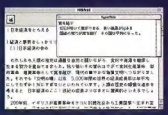

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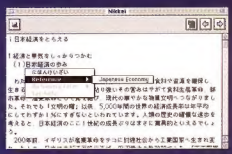

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